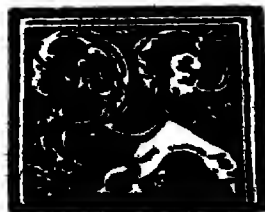


BANABHATTA

A Literary Study

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MUNSHIRAM MANOHARLAL, DELHI.

MUNSHIRAM MANOHARLAL
Oriental Publishers
Post Box No. 1165, Nai Sarak, Delhi-6

First Published November, 1968

**PRINTED BY SHRI C. L. JAIN AT NAVCHETAN PRESS (PVT.)
LIMITED (LESSEES OF ARJUN PRESS), NAYA BAZAR,
DELHI AND PUBLISHED BY SHRI DEVENDRA JAIN FOR
MUNSHIRAM MANOHARLAL, 10-B SUBHASH MARG, DELHI-6.**

PREFACE

In 1959, I was first attracted by the renowned works of Bāṇabhaṭṭa, the greatest prose writer in Sanskrit literature. But it was not possible to learn all about this great master in a single treatise. I found vast material on Bāṇa in various books and magazines and felt the need of an exhaustive study of his works with an elaborate treatment of their literary aspect. So, when I started working for the Ph.D. degree I immediately selected 'A literary study of Bāṇabhaṭṭa' as the subject of my thesis. In 1962, the thesis was approved by the Banaras Hindu University for the award of the Ph.D. degree in Sanskrit. It was much appreciated by the Examiners and it was on their encouragement and expression for the need of a comprehensive book on this subject that I got interested in publishing it. Now it is being published after a careful revision and additions

The object of this work is to present a study of Bāṇa's two celebrated works, viz ; Harṣacarita and Kādambarī from a literary point of view. These two works of Bāṇa have received a great deal of attention at the hands of eminent scholars and they have been thoroughly examined from the cultural point of view. The literary peculiarities of Bāṇa have also been discussed from time to time by great scholars. I have studied their valuable writings and have made use of them and have, then made an attempt to present a fuller study with special emphasis on the points that have not received much attention so far. An estimate of Bāṇa's creative genius on the basis of a thorough study of the sources of Kādambarī's Plot; a detailed account of Bāṇa's constructive art; a discussion on Bāṇa's art of narration in accordance with modern standards ; the scope of all the nine Rasas in Bāṇa's works ; an account of Bāṇa's power of description and of his high soaring fancy, are some of the features of this work.

I owe a deep debt of gratitude to my Gurus for the help, they have given me, during the study of the subject,

specially to Dr. Suryakant Śāstrī for his kind supervision and guidance in the presentation of this work.

I must also express my gratitude to the various eminent scholars, whose writings I have consulted and whom I have quoted in this book.

August, 1968

Neeta Sharma

ABBREVIATIONS

| | |
|----------|--|
| ABORI. | Annals of the Bhandarkar Oriental Research Institute |
| BRWW. | Buddhist Record of the Western World |
| BSOS. | Bulletin of the School of Oriental Studies, London Institution |
| BSS. | Bombay Sanskrit Series |
| C & T. | Translation of Harṣacarita by E.B. Cowel and F.W. Thomas, London, 1897 |
| cf. | compare |
| Das. | Daśakumāracarita |
| ed. | edition |
| EI. | Epigraphica Indica |
| GOS. | Gaekwad Oriental Series, Baroda |
| HC. | Harṣacarita |
| HIL. | History of Indian Literature |
| HSL. | History of Sanskrit Literature |
| IA. | Indian Antiquary |
| ibid. | ibidem, in the same place |
| IC. | Indian Culture |
| IHQ. | Indian Historical Quarterly |
| JBBRAS. | Journal of the Bombay Branch of the Royal Asiatic Society |
| JBORS. | Journal of the Bihar and Orissa Research Society |
| JRAS. | Journal of the Royal Asiatic Society |
| Kād. | Kādambarī |
| KM. | Kāvyamīmāṃsā |
| KP. | Kāvyaprakāśa |
| KSS. | Kathāsaritsāgara |
| L. | Line |
| MSS. | Manuscripts |
| NIA. | New Indian Antiquary |
| NS. | Nāṭyaśāstra |
| NSP | Nirṇaya Sāgara Press, Bombay |
| op. cit. | (opere citato), in the work cited |

| | |
|------|--|
| PO. | Poona Orientalist |
| SD. | Sāhityadarpaṇa |
| SWA. | Sitzungsberichte der Wiener Akademie der Wissen- schaften |
| Vā. | Vāsavadattā of Subandhu |

TRANSLITERATION

| | | | | | | | |
|---|----|---|----|----|----|-----|----|
| अ | a | क | k | ण | ṇ | य | y |
| आ | ā | ख | kh | त् | t | र | r |
| इ | i | ग | g | थ | th | ल् | l |
| ई | ī | घ | gh | द | d | व | v |
| उ | u | ङ | ṅ | ध | dh | श | ś |
| ऊ | ū | च | c | न् | n | ष | ṣ |
| ऋ | ṛ | छ | ch | प् | p | स् | s |
| ॠ | ṛ | ज | j | फ् | ph | ह | h |
| ए | e | झ | jh | ब | b | क्ष | kṣ |
| ऐ | ai | ञ | ñ | भ | bh | त्र | tr |
| ओ | o | ट | ṭ | म् | m | व | jñ |
| औ | au | ठ | ṭh | | | | |
| ी | ī | ड | ḍ | | | | |
| : | ḥ | ढ | ḍh | | | | |

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CHAPTER I

INTRODUCTION

SANSKRIT PROSE BEFORE BĀṆABHAṬṬA

The oldest specimen of Sanskrit prose is met with in the Saṁhitās of the Yajurveda. About one half of this Veda consists of hymns while the other half contains sacrificial non-metrical formulae (Yajuṣ). But, to quote Delbrück, 'These are, for the most part, so short and fragmentary and the situation which they describe so little clear that much cannot be gained from them by way of syntactical investigation'¹. So the earliest prose, which is of importance, is that found in the Taittirīya Saṁhitā of the Black Yajurveda. The name 'Black' is assigned to it because there is a mixture of the Mantras and the Brāhmaṇa matter within the Saṁhitās of the Black Yajurveda, while the Saṁhitā of White (clear) Yajurveda contains only hymns and sacrificial formulae unmingled with any explanatory matter. All the four Saṁhitās of the Black Yajurveda—Taittirīya, Maitrāyaṇī, Kāṭhaka and Kāṭhakāpiṣṭhala—contain Brāhmaṇa-like prose which form a portion of the Brāhmaṇa literature.

Prose of a somewhat later period is presented to us by the Saṁhitā of the Atharvaveda. About one sixth of this Veda is in prose. These prose pieces resemble the Brāhmaṇas in style and language. It has been proved through linguistic evidence that this prose belongs to a considerably later period than the Black Yajurveda. According to Macdonell it is even later than the Brāhmaṇas: 'The language of the Atharvaveda is, from a grammatical point of view, decidedly later than that of the

*

¹ Delbrück's introductory remarks on old Indian prose, A.M. Ghatage's Eng. Trans. of Delbrück's Introd. to his book 'Die altindische wortfolge aus dem Śatapathabrāhmaṇa', IC., Vol. VI, p. 285.

Brāhmaṇas. In vocabulary it is chiefly remarkable for 'the large number of popular words which it contains, and which from lack of opportunity do not appear elsewhere'¹.

The Saṁhitā period is followed by the period of Brāhmaṇas. Brāhmaṇas are composed wholly in prose with the exception of some metrical pieces (Gāthās) included in them. They represent the oldest type of Sanskrit prose literature. In style they are different from both the Mantras and the Sūtras and stand midway between them. The prose of the Brāhmaṇas is very simple. Examples are given in abundance and repetition of words and clauses frequently occurs. Long and complex compounds and difficult figurative expressions are altogether absent. Keith, in his study of the Aitareya and Kauṣītaki Brāhmaṇas, says 'The structure of the sentences is drearily monotonous; parataxis is wearisomely frequent, and the chief form of subordinate clause is the explanatory which begins with a 'yad' clause, is often followed by a clause in 'Vai', and then concludes with a clause in 'eva', a form even more affected by the Kauṣītaki than by the Aitareya. . . . On the other hand in some things the style of the Brāhmaṇas remains natural and simple and reminds us that it represents the only natural Sanskrit prose, save to a very much less degree that of the fable literature. It is free from the worst features of the nominal style of classical Sanskrit; Even more important perhaps is the fact that the long compound, which has all the possible disadvantages of any form of speech, has not come into being'². A. Macdonell remarks 'Their (i.e., Brāhmaṇas') style is indeed, cumbrous rambling and disjointed, but distinct progress towards greater facility is observable within this literary period'³. On the whole, the prose of the Brāhmaṇas is inornate. It does not mean that decoration for the style is never sought for. Particles like 'ha' 'vai', 'nu', 'u', etc., are used as decorations. Besides these, similes and metaphors are also used though often to explain and make a particular rite clear⁴.

¹ Macdonell, HSL, p. 196. (London, 1917).

² R̥gveda Brāhmaṇas Trans. by Keith in the Harvard Oriental Series, Lanman, Vol. 25, Introd., pp. 97-98.

³ Macdonell: HSL, p. 32.

⁴ For a study of the subject reference may be made to the following books:
(Continued on next page)

The language of the Brāhmaṇas represents the middle stage between the language of the Saṁhitā period, and the classical Sanskrit of Pāṇini.

Though in point of style all the Brāhmaṇas appear very near to each other, yet a closer observation makes it apparent that they differ in times. The internal linguistic evidence proves that some of the Brāhmaṇas are of an older and some of a later time¹.

While the prose style used in the Taittirīya Saṁhitā and in the earlier Brāhmaṇas is characterised with short sentences, the prose of the later Brāhmaṇas shows long sentences having proper connectives. Very few archaic forms are found in the later Brāhmaṇas and in language and style they reach quite near to the Classical models. About the Śatapatha Brāhmaṇa Belvalkar says: 'The Brāhmaṇa in its latest parts delights in piling up similes and synonymous epithets with an eye to the rhythm of the words, so that its succession of polished clauses and periods can almost be styled the beginnings of "Poetic" Prose'².

Some examples are given below which will give an idea of prose in the Saṁhitās and in the Brāhmaṇa literature. Here is a passage from the Taittirīya Saṁhitā of the Black Yajurveda:

मनो न्वा हुवामहे नाराशर्षेन स्तोमेन पितृणां च मन्मभिः ।
आ न एतु मनः पुनः क्रत्वै दक्षाय जीवसे । ज्योक्च सूर्यं दृशे ।

(1.8.5)

The Taittirīya Brāhmaṇa is a kind of supplement to the Brāhmaṇa portion of Taittirīya Saṁhitā. It differs from the Saṁhitā in point of time. The following is a passage from the Taittirīya Brāhmaṇa:

Continued from pre-page

An introduction to Comparative Philology by P.D. Gune, Poona, 1918, pp. 133-34; Wilson Philological Lectures by R.G. Bhandarkar, pp. 20-21, Poona, 1914.

¹ Pāṇini clearly mentions older Brāhmaṇas:

पुराणप्रोक्तेषु ब्राह्मणकल्पेषु

(4.3.105)

This leads to the conclusion that there existed some modern Brāhmaṇas also in his days.

² Belvalkar, in 'Intermediate Prose Selections'—Notes to the Śatapatha Brāhmaṇa No. 13, Poona, 1924.

तिष्ठ आदधाति मिथुनत्वाय । इयतीर्भवन्ति ।
 प्रजापतिना यज्ञमुखेन संमिताः । इयतीर्भवन्ति ।
 यज्ञपरुषा समिताः । इयतीर्भवन्ति । एतावद्वै पुरुषे
 वीर्यम् । वीर्यसंमिताः ॥

(1.1.9)

The repetition of words is noticeable here. It is written in almost the same natural and forcible prose style found in the Taittirīya Saṁhitā. Sentences are short and verbs are profusely used.

The language of the Gopatha is almost classical. Sentences are longer and long Saṁdhis are noticeable:

अथ यत् प्रायणीयमतिरात्रमुपयन्त्यहोरात्रावेव तद्देवौ देवते
 यजतोऽहोरात्रौ देवौ देवते भवतोऽहोरात्रयोर्देवयोः सायुज्यं
 सलोकतां यन्ति य एतदुपयन्ति । अथ यच्चतुर्विंशमहर्षयन्त्यर्द्धमासानेव तद्देवं
 देवतां यजन्तेऽर्द्धमासा देवा देवता भवन्त्यर्द्धमासानां देवानां सायुज्यं सलोकतां
 यन्ति य एतदुपयन्ति ।

(4, p. 55)¹

Prose is also found in the Āraṇyakas, which are the later portions of the Brāhmaṇas and in the Upaniṣads which are the final parts of the Āraṇyakas and which form the latest portion of the Brāhmaṇa literature. The prose style of Āraṇyakas and Upaniṣads is similar to that of the Brāhmaṇas. As regards the language they belong to an intermediate period between the Brāhmaṇa and the Sūtra periods. An example from the Taittirīya Āraṇyaka will be sufficient to give an idea of prose in the Āraṇyakas:

धर्मासि सुधर्मा मे न्यस्मे । ब्रह्माणि धारय ।
 क्षत्राणि धारय । विशां धारय । नेत्वा वातः स्कन्दयात् ।

(4.10)

The Upaniṣads also display the same simple, forcible and clear style. Some of the Upaniṣads are written in prose, some in verse and some are partly in prose and partly in verse.

Here is a passage from the Taittirīya Upaniṣad:

विज्ञानं ब्रह्मेति व्यजानात् । विज्ञानाद्ध्येव सत्त्विमानि भूतानि
 जायन्ते । विज्ञानेन जातानि जीवन्ति । विज्ञानं प्रयन्त्यभिसंविशन्तीति ।

(3,5) ,

¹ Ed. Jivānanda Vidyāsāgara, Bhaṭṭācārya, Calcutta 1891.

Prose in the Bṛhadāraṇyaka Upaniṣad displays long sentences and involved construction. The following extract exemplifies the above statement:

अथाध्यात्ममिदमेव मूर्तं यदन्यत्प्राणाच्च यश्चायमन्तरात्मन्नाकाश
एतन्मर्त्यमेतत्स्थितमेतत्सत्तस्यैतस्य भूतस्यैतस्य मर्त्यस्यैतस्य
स्थितस्यैतस्य सत एष रसो यच्चक्षुः सतो ह्येष रसः

(2, 3)

In between the prose of the Upaniṣads and the classical prose literature, developed a peculiar type of compressed prose known as Sūtra literature. After the period of Brāhmaṇas, a necessity for compressing and shortening the whole mass of matter, found in them, was felt. It was also helpful in memorising it. Thus originated the Sūtra style, consisting of very short sentences often in the form of a long compound-word, in which the prose is compressed to such an extent that it can hardly be called prose. In the words of Max Muller. 'Sūtra means string; and all the works written in this style, on subjects, the most various, are nothing but one uninterrupted string of short sentences, twisted together into the most concise form. Shortness is the great object of this style of composition. . . .'¹ The origin of 'artificiality' which characterises later Prose-Kāvyas may be traced here in the Sūtra period. The long compound-words, which became a chief characteristic of classical prose, are first introduced here. The language exhibited by Sūtra literature, though some Vedic forms are found in it, is on the whole classical.

The middle stage in prose between Vedic and Classical period is furnished by the Nirukta of Yāska (about 700 B.C.). Though it is the same natural and verbal prose style of the Brāhmaṇas that prevails also in Yāska's time² and a great number of archaic words are found, yet a distinct progress towards the classical prose may be seen here.

¹ A History of Ancient Sanskrit Literature, p. 37 (ed. Allahabad, 1912).

² इतीमानि चत्वारि पदजातान्यनुक्रान्तानि नामाख्याते

चोपसर्गनिगताश्च । तत्र नामान्याख्यातजानीति

शाकटायनो नैरुक्तसमयश्च । न सर्वाणीति गार्ग्यो वैयाकरणानां चैके ।

Prose is also found in the Purāṇas. They represent an early stage of ornate literary prose. It is a well-developed style of prose which is easy and lucid. An example from Viṣṇu Purāṇa may be quoted:

ततः सकलजगनाहातरुमूलभूतो भूतातीतभविष्यादि
सकलसुरासुरमुनिमनुजमनसामप्यगोचरोऽज्जभवनप्रमुखैर—
नलप्रमुखैश्च प्रणम्यावनिभारावतारणाय प्रसादितो
भगवानादिमध्यो देवकीगर्भे समवततार वासुदेवः ।

(15.14)

The prose found in the Mahābhārata is simple and dignified. It is the same verbal style which has directly descended from the Brāhmaṇas:

तत्र कश्चिदृषिरासांचक्रे श्रुतश्रवा नाम । तस्याभिमतः
पुत्र आस्ते सोमश्रवा नाम । तस्य तं पुत्रमभिगम्य
जनमेजयः पारिक्षितः पौरोहित्याय वव्रे । स नमस्कृत्य
तमृषिमुवाच । भगवन्नयं तव पुत्रो मम पुरोहितोऽस्त्विति ।

(Pauṣyaparvan, 1,3)

Besides this simple old-pattern prose, some prose passages are also met with in the Mahābhārata, which are written in an ornate style belonging to the classical Prose-Kāvya.

Sanskrit prose is also used in the works of Grammar, Jyotiṣa and Philosophy. When Pāṇini fettered the language of his time with grammatical rules and made it 'refined' its form was fixed for ever. After Pāṇini the nominal style took the place of verbal style and it is found cultivated in the later works. Bhandarkar rightly observes that in Patañjali's Mahābhāṣya 'the language is plain and simple and the sentences are short, and such as a man may naturally use in ordinary conversation or oral disputation. The nominal style, however, as I have ventured to call it, in contradistinction to that of the Brāhmaṇas and also of Yāska, is observable; but it has, of course, not yet degenerated into the long compounds and algebraic expressions of modern times, and is perfectly natural'¹. Śaṅkarācārya's prose represents a middle stage. Sentences have become a bit longer and involved but the style is elegant and easy to understand.

After Śaṅkara, Prose has become more and more artificial in the later philosophical works.

In the Classical period we come across two types of prose styles. One is the easy, clear and natural prose which is employed in Fable-literature such as the Pañcatantra, the Hitopadeśa and other Didactic Fables. The other is the artificial poetic prose style which is practised in the Prose-Kāvya of Subandhu, Bāṇa and Daṇḍin. Many prose works are lost to us and it is very difficult to find out the origin of these Prose-Kāvya, yet the development of this artificial prose style may be traced through references to some prose works made by the later writers and through the inscriptions which serve as beacon-lights to us to roam in the so-called 'dark age'.

The works of Pāṇini, Kātyāyana and Patañjali supply a good many references to the various classes of literature and also, sometimes, mention works belonging to these classes. An evidence of the existence of Classical prose works in centuries before Christ is furnished by Kātyāyana (about 400 B.C.), who while commenting on a rule of Pāṇini (about 500 B.C.) mentions Ākhyāyikās¹. Patañjali (200 B.C.) mentions names of some Ākhyāyikās, viz., Vāsavadattā, Sumanottarā and Bhaimarathī². Besides these; we get the names of some other romances also, mentioned in different works: Cārumatī³ of Vararuci, Taraṅgavatī of Śrīpālita⁴ and Śūdrakakathā of Rāmila and Somila⁵. References to some other works, which seem as prose works,

¹ Kātyāyana's Vārttika "लुबाख्यायिकाभ्यो बहुलम्"

On Pāṇini's Sūtra 'अधिकृत्य कृते ग्रन्थे'

IV. 3.87.

Another Vārttika 'आख्यानाख्यायिकेतिहासपुराणेभ्यश्च'
on Pāṇini, IV.2.60.

² 'अधिकृत्य कृते ग्रन्थे' बहुलं लुग्वक्तव्यः ।

वासवदत्ता । सुमनोत्तरा । न च भवति भैमरथी ।

Mahābhāṣya, IV. III, I, 87.

³ Bhojadeva quotes a verse from Cārumatī in his Śrṅgāraprakāśa.
Vide Krishnamacāriar, op. cit., p. 88.

⁴ Dhanapāla praises it in his Tilakamañjarī

(Verse 23):

'पुण्या पुनाति गंगेव गां तरंगवती कथा ।'

⁵ Bhoja mentions it in his Śrṅgāraprakāśa, XXVIII.

Jalhanaś Sūktimuktāvalī also has: तौ शुद्रककथाकारौ रम्यौ रामिलसोमिलौ
See JBBRAS. Vol. XVII, Pt. I. p. 59. verse 24.

from their names at least, are also found. These are *Manovatī*, *Āścaryamañjarī*, *Ānaṅgalekhā*, etc.¹

Inscriptions are of immense importance from the literary point of view. It is through these inscriptions that we are able to see the development of Sanskrit Kāvya in the first five centuries of our era. The epigraphical researches of Fleet² and Bühler³ explode Max Muller's so-called "Renaissance" theory, which held that the early four centuries of our era represent the dark age in which every literary activity was stopped and it was only in the sixth century A.D. that the Kāvya-style in Sanskrit literature came into prominence and thus it was the 'golden age' of Classical Sanskrit Literature. Bühler examined many inscriptions written in a developed poetical style and high prose and concluded that "In the second century of our era, there existed a Gdyaṁ Kāvyaṁ which resembled the classical examples of the same, not only in respect of the fundamental principles, but in many details also . . . A very large number of 'praśastis' go to prove that in the fourth, fifth and sixth centuries, the Kāvya literature was in its full bloom and that the Kāvya did not at all differ from those handed down to us"⁴.

Many old inscriptions are found among which a large number belongs to the period starting from the second century A.D. upto the fifth century A.D. Besides verses, prose written in Prose-Kāvya style, resembling that of the classical romances, is also found in these inscriptions. On the one hand, they confirm the testimony of Kātyāyana and Patañjali that a Prose-Kāvya style existed in their time and on the other they prove, by their presence, that this prose-style continued to be practised up to the time of Subandhu, Bāṇa and Daṇḍin, without any break.

¹ All these are collected by M. Krishnamachariar in his History of Classical Sanskrit Literature, pp. 443-45.

² *Vide* Gupta Inscriptions published by Fleet in the Corpus Inscriptionum Indicarum, Vol. 3.

³ Bühler's long article 'Die indischen Inschriften und das Alter der indischen Kunstpoesie' in SWA, 1890. It is translated by V.S. Ghatge in I.A., Vol. 42, p. 29f., 137f., 172f., 188f., 230f., and 243f.

⁴ Bühler's article 'Die indischen Inschriften und das Alter der indischen Kunstpoesie' in SWA, 1890, translated by V.S. Ghatge in IA, Vol. 42, p. 243.

The first inscription of importance which represents the highly ornate prose style of the later Romances in its early stage is the Gīrnār Rock Inscription of Mahākṣatrapa Rudradāman, dated 150 A.D.¹ The style of its prose portion bears similarity with that of Subandhu and Bāṇa. Daṇḍin's declaration, in the 6th century A.D., that the merit called vigour (ojas) which consists of a profuse use of long compounds, is the very life of prose², is not anything new. It may be seen flourishing in this inscription of the second century A.D. also, in which long compounds are frequently used³. Rare use of verbs, which is one of the chief characteristics of Subandhu and Bāṇa's works, is also found here. In the whole inscription, the verb is used only four times. Figures of speech are also used. The poet is more fond of the figures of sound than the figures of sense. Alliteration is used with special charm⁴. Simile has been employed on two occasions⁵, and Poetic Fancy (Utprekṣā) once⁶.

That the author was acquainted with the science of poetics is also evident from his mentioning the words like 'sphuṭalaghumadhuracitrakāntaśabdasamayodārālāṅkṛtagadyapadya'. Though the inscription is in pure Sanskrit and is in accordance with grammar yet an influence of Prakrit⁷ and some epic forms⁸ may be seen. Some mistakes of grammar and syntax are also present⁹. Thus this inscription with the characteristic features

¹ EI, VIII, 36 ff; IA, xlvi, 145 f.

² ओजः समासभूयस्त्वमेतद्रद्यस्य जीवितम् । Kāvya-darśa, 1, 80.
ओजः समात्यभूयस्त्वमेतद्रद्यस्य जीवितम् ।

³ For instance: गिरिशिखरतरुतटाटालकोपतल्पद्वारशरणोच्छ्रय-
विध्वंसिना युगनिधनसदृशपरमघोरवेगेन वायुना—क्षिप्ताश्मवृक्षगुल्मलताप्रता-
नमानदीतलादित्युद्धाटितमासीत् ।—पूर्वापराकरावन्त्यनूपनीवृदान्तंसुराष्ट्रैश्च
[म] रुक्छसिन्धुमौवीरकुरापरांतनिषादादीनां—

⁴ Vide अभ्यस्तनाम्नो रुद्रदाम्नो—कामविषयाणां विषयाणां—
विधेयानां योधेयानां—नाम्ना—दाम्ना—रुद्रदाम्ना—आर्येणाहार्येण—

⁵ (i) पर्वतपादस्पर्धि (ii) मरूधन्वकल्पम्

⁶ पर्जन्येनैकार्णवभूतायामिव पृथिव्यां कृतायां—

⁷ बीशदुत्तराणि (1.7) for विशदुत्तराणि

⁸ पतिना for पत्या and एकार्णवभूतायामिव for एकार्गवीभूतायामिव

⁹ As e.g. अन्यत्र संग्रामेषु for अन्यत्र संग्रामेभ्यः—and प्रत्याख्यातारम्भं which ought to be प्रत्याख्यातारम्भे ।

of Classical Romances on the one hand and with the epic forms on the other hand, exhibits the high prose style of Romances in its early form. It proves that an elevated prose style was cultivated even in the second century A.D. In the words of Bühler, "So much is certain that the author of our Praśasti lays on poets, conditions very similar to those prescribed by Daṇḍin, that in the second century there must have been already in existence romances and other works in high prose as well as compositions in the Vaidarbha style, which in no way differed from the samples of classical compositions preserved to us, and that there also existed an alamkāra śāstra"¹.

Another inscription written in high prose which belongs to the middle of the second century (a little older than the Gīrnār rock inscription) is the Nāsik Inscription of Siri-Pulumāyi². Though written in Prakrit it is also a fine specimen of Prose Kāvya composed in a high poetic style. Literary embellishments, long compounds and long epithets are used in it in abundance. Like Bāṇa, the author often infuses short words between the long compounds, to provide time to the reader for taking breath. Thus this inscription, though less artificial than Bāṇa's writings, goes in the same category of literature.

The next famous inscription exhibiting high prose in Sanskrit is the Allahabad Stone Pillar Inscription of Samudragupta³. Its author Hariṣeṇa ranks with great poets through his literary genius. The inscription is not dated but as it is a contemporary record of Samudragupta's great achievements, its date has been fixed at about 360 A.D.⁴. This inscription, which the author regards as a Kāvya⁵, contains eight verses in the beginning, one in the end and a long prose piece between them; the whole of which constitutes only one sentence. A peculiar feature of Hariṣeṇa's writing is that while in the verses he uses a style having simple words and devoid of long compounds, his prose style is full of lengthy and involved compounds, one of which

¹ Trans. of Prof. Bühler's article (op. cit.) in IA, Vol. 42, 1913, p. 193.

² EI. viii. 60 f.

³ Fleet's Gupta Inscriptions, No. 1, pp. 6-10.

⁴ D. B. Diskalkar, Selections from Sanskrit Inscriptions, Pt. I, p. 4.

⁵ एतच्च काव्यमेषामेव—

(1. 31)

consists of more than 125 syllables¹. Thus it concords with Daṇḍin's observation that 'Ojas', which consists of a frequent use of compounds, is the dominant feature of a prose work. The tendency of setting short phrases between long compounds which is seen in Bāṇa's works is present in Hariṣeṇa's prose also. These short phrases are inserted, in the words of Bühler 'in order to enable the reciter to draw his breath and the hearer to catch the sense'². The diction of this inscription is rhythmical and words are carefully used with special attention to alliteration³. Of the figures of sense Hariṣeṇa uses metaphor, simile and paronomasia⁴. That the author possessed a high power of imagination is evident from the expression, where he fancies the high pillar as if it were the arm of the earth raised up towards the sky to declare that the fame of Samudragupta has reached the Heaven⁵. A great fondness for hyperbolical expressions and mythological allusions, which are frequently met with in the works of Bāṇa, may be seen here in this inscription. The king, who, by his sharp intellect and mastery over music, put to shame Bṛhaspati, Tumburu and Nārada, is said to be a god living in this world⁶. Another point in which

1 कोसलकमहेन्द्रमाहाकान्तारकव्याघ्रराजकीरालकमण्टराजपैष्टपुरकमहेन्द्रगिरिकौटूरकस्वामिदत्तैरण्डपलकदमनकांचैयकविष्णुगोपावमुक्तकनीलराजवैंगेय-
कहस्तिवर्मपालवक्रकोप्रसेनदेवराष्ट्रककुबेरकोस्थलपुरकधनंजय प्रभृतिसर्व-
दक्षिणापथराजग्रहणमोक्षानुग्रहजनितप्रतापोन्मिश्रमाहाभाग्यस्य (1.19-20)

2 Trans. of Bühler's article (op. cit.), IA. xlii, p. 176.

3 For example: परशुशरशंकुशक्तिप्रासासितोमर (1.17);
देवपुत्रषाहिषाहानुषाहि शकभुरुण्डैः (1.23); विग्रहवते-लोकानुग्रहस्य (1.26).

4 The use of a metaphor based on pun is found in साद्धसाधूदयप्रलय-
हेतुपुरुषस्याचिन्त्यस्य (1.25) which Keith translates (HSL. 78) thus:

'a hero unfathomable, the cause of the elevation of the good and the destruction of the bad (and thus a counterpart of the unfathomable absolute, which is the cause of the origin and the destruction of the world, and in which good and bad had their being)'.

An instance of simile is found in line 26 where the king is compared to Dhanada, Varuṇa, Indra and Antaka.

5 तस्य—महाराजाधिराजश्रीसमुद्रगुप्तस्य — कीर्तिमितस्त्रिदशपतिभवन-
गमनावाप्तललितसुखविचरणामाचक्षाण इव भुवो बाहुरयमुच्छ्रितः स्तम्भः ।

1.17, 23, 29, 30.

6 Vide line 28 of the Inscription.

Hariṣeṇa shows a similarity to Bāṇa's style, is the use of a series of epithets for describing an object. He employs a number of epithets in order to describe king Samudragupta. All these observations lead us to the belief that Prose-Kāvya flourished in the fourth century also.

After the fourth century as we proceed towards the age of Subandhu, Bāṇa and Daṇḍin we find 'artificiality' increasing more and more in prose. Compounds of a gigantic size and figurative expressions became the general rule in prose. An extract from the Valabhī Copperplate Inscription of Dharasena I (588 A.D.)¹ exemplifies it:

‘तस्य सुतस्तत्पादसपर्यावाप्तपुण्योदयः शैशवात्प्रभृति खंगद्वितीयबाहुरेव समदपरगजघटास्फोटनप्रकाशितसत्त्वनिकषस्तत्प्रभावप्रणतारातिचूडारसनप्रभासं- सक्तसम्यपादनखपांक्तिदीधितिः सकलस्मृतिप्रणीतमार्गसम्यक्परिपालनप्रजाहृद- यरजनादन्वर्थराजशब्दोरुनकान्तिस्थैर्यं बुद्धिसम्पद्भिः स्मरशशांकाद्विराजादधि- त्रिदशगुरुवनेशानतिशयानः—महाराजश्रीगुहसेनः—’

This highly ornate prose style reaches its extreme in the works of Subandhu and Bāṇabhaṭṭa. No other prose kāvya earlier than Subandhu's Vāsavadattā is available. Bāṇa in an introductory verse to his Harṣacarita extols the excellent prose work of Bhaṭṭāra Haricandra² but unfortunately this work is not available to us.

The Vāsavadattā of Subandhu (latter half of the 6th century A.D.) exhibits the highly embellished or what may be called, the artificial prose style in its fully developed form. Subandhu is little interested in the story, his main objective is to display his great skill in using puns, and other poetical embellishments. He exclaims that his work contains pun in every syllable.³ It is now accepted by almost all scholars that Subandhu is earlier than Bāṇa and the question need not detain us.

¹ Diskalkar, Selections from Sanskrit Inscriptions, Pt. I, No. 9, pp. 29-31; IA. VI, p. 9.

² पदबन्धोज्ज्वलो हारी कृतवर्णक्रमस्थितिः ।
भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते ॥

(H. C. I, verse 12).

³ सरस्वतीदत्तवरप्रसादश्चक्रे सुबन्धुः सुजनैकबन्धुः ।
प्रत्यक्षरश्लेषमयप्रबन्धविन्यासवैदग्ध्यनिधिनिबन्धम् ॥

The last introductory verse (No. 13) to Vāsavadattā.

There seems no doubt about it that Bāṇa is greatly influenced by his predecessor Subandhu, whose work he praises in his *Harṣacarita*.¹ That the works of Bāṇa do contain some of the peculiar features of Subandhu's style to a more or less degree, will be shown later.

THE PLACE OF BĀṆABHATTA AMONG THE SANSKRIT WRITERS OF PROSE KĀVYA.

Bāṇa stands unrivalled in the field of Prose Kāvya. Though indebted to Subandhu, Bāṇa rises higher than him on account of his excellent poetic merits. Being a poet of great genius, he carefully avoids all the faults of Subandhu and sets a high standard in Prose Kāvya. Daṇḍin, the other great writer of Prose Kāvya, also, could not reach this standard. He follows a path other than that of Subandhu and Bāṇa. On the whole his style is simple and lucid, but on occasions a diction similar to Bāṇa can also be found in his *Daśakumāracarita*. Whether Daṇḍin flourished before or after Bāṇa is a subject open to controversy. It, however, appears most probable that Daṇḍin was either a contemporary of Bāṇa or flourished a little after

1

कवीनामगलद्वर्पो नूनं वासवदत्तया ।

शक्त्येव पाण्डुपुत्राणां गतया कर्णगोचरम् ॥

HC. I. Verse 11.

Bāṇa also seems to allude to the *Vāsavadattā* in the last introductory verse to his *Kādambarī* where he says, that his *Kādambarī* surpasses 'the two'. According to the commentary of Bhānucandra, these two are the *Bṛhatkathā* and the *Vāsavadattā*. Kavirāja (12th century A.D.) in a verse (1.41) of his *Rāghavapāṇḍaviya* and Maṅkha (12th century A.D.), in a stanza (2.53) of his *Śrīkaṇṭhacarita* mention Subandhu first and then Bāṇa, which may be due to Subandhu's priority to Bāṇa. Vakpatirāja (about 700 A.D.), the author of the Prakrit poem *Gauḍavaho*, refers to the work of Subandhu along with Bhāsa, Kālidāsa and Haricandra in a verse (S.P. Paṇḍit's ed. of *Gauḍavaho*, BSS No. 34, verse 100) but says nothing about Bāṇa. The reason may be that Subandhu had become famous by that time while Bāṇa was not. *Vide* on this subject the article 'Subandhu and Bāṇa—who is earlier?' by Śivaprasāda Bhaṭṭācārya in *IHQ*. V. pp. 699-714, which strongly refutes the arguments of R. V. Krishnamacharya (Introduction to his ed. of *Vāsavadattā*, Vāṇī Vilāsa Press, Śrīraṅgam, 1906), who tried to establish the priority of Bāṇabhaṭṭa to Subandhu.

him. Daṇḍin praises Bāṇa in his *Avantisundarikathā*¹, which is now accepted as his third work by many scholars. The style of the *Avantisundarikathā* is polished. It seems to be the product of Daṇḍin's mature genius while *Daśakumāracarita* may have been written earlier by him. A date later than the 9th century cannot be assigned to Daṇḍin because two works on poetics belonging to this century are said to be influenced by Daṇḍin's *Kāvyādarśa*. These are the *Siya-Basa-Lakara* in Simhalese and the *Kavirāja Mārga* in Kanarese². On the other side Daṇḍin cannot be placed before Bhāmaha (middle of the 6th century A.D.) whose definitions of *Kathā* and *Ākhyāyika*, as will be shown later, Daṇḍin expressly refutes. A verse in Daṇḍin's *Kāvyādarśa* contains an idea similar to the one expressed by Bāṇabhaṭṭa at the time of Śukanāsa's advice to Candrāpīḍa³. Daṇḍin seems to have borrowed it from Bāṇabhaṭṭa⁴. Again the *Avantisundarikathā* gives information about Daṇḍin's life, from which we learn that Daṇḍin lived under the patronage of Pallava kings of Kañcī. According to Kavi, Narasimhavarman and his son seem to be his patrons⁵. Rājavarman mentioned by Daṇḍin in his *Daśakumāracarita* is identified by some scholars⁶, with king Narasimhavarman II alias Rājasimhavarman, who reigned during 690-715 A.D. This

¹ भिन्नस्तीक्ष्णमुखेनापि चित्रं बाणेन निर्व्ययः ।

Verse 19, Ramakrishna Kavi's ed. Madras, 1924.

² Sanskrit Sāhitya kā Itihāsa by Pt. Baladev Upadhyaya, Fourth Edition, p. 366.

³ अरत्नालोकसंहार्यमवार्यं सूर्यरश्मिभिः ।

दृष्टिरोधकरं यूनां यौवनप्रभवं तमः ॥

Kāvyādarśa, II, 197.

केवलं च निसर्गत एवाभानुमद्यमप्रदीपप्रभापनेयमतिगहन
तमो यौवनप्रभवम् ।

Kād., p. 221

All the references to page numbers of the *Kādambarī* in this thesis are made according to Kāśīnātha Pāṇḍuraṅga Parab's ed. of the *Kādambarī*, N. S. Press, Bombay, 1948 (Ninth Edition).

⁴ *Vide* Peterson's Preface to *Daśakumāracarita*.

⁵ Ramakrishna Kavi's introd. to *Avantisundarikathā*, p. 4.

⁶ *Vide* R. Narasimhācārya's article 'Bhāmaha and Daṇḍin' in *IA*. Vol. 41, for 1912 pp. 90-92; also Belvalkar's *Notes on Kāvyādarśa*, Chapter II, pp. 176-77.

also supports Daṇḍin's posterity to Bāṇa (first half of the 7th century A.D.), and it may be said that Daṇḍin most probably flourished in the last quarter of the 7th century A.D.¹

Daṇḍin prefers to use a simple diction in his Daśakumāracarita and thus introduces a new style in the Prose Kāvya. But he could not reach the height of Bāṇa, who is the greatest poet in the sphere of Prose Kāvya. Bāṇa excels in dealing with both the internal and the external aspects of poetry. If he is greatly skilled in the use of various figures of speech, he also has a unique mastery over the human heart. His rich power of imagination, his power of minute observation, his great skill in drawing word-pictures, his command over the Sanskrit language and his rich vocabulary are some of his merits which have made him foremost among the writers of Prose Kāvya.

THE NATURE OF SANSKRIT PROSE KĀVYA:

It has been seen above that prose was in considerable use in the Vedic period. In the early Classical period, however, poetry became prominent and dominated in all literary treatises. Even subjects like grammar, astronomy, law, medicine, etc., were dealt with in metrical form. The reason being, that verses were easy to memorise. Gradually prose lost its popularity and critics found no attraction in its dry and simple form. The reaction was that prose writers tried to introduce some speciality in prose. An effort was made to produce poetical charm in prose so that it could compete with metrical poetry. Long compounds with alliterative words were used to bring the poetical rhythm in prose and all the features of ornate metrical Kāvyas became characteristic of prose except metre. Hence a peculiar poetical prose came into being which is called the Prose Kāvya. It derived its subject matter from the folk tales and its form from the ornate Metrical Kāvyas. It was not an easy task to produce poetical graces in prose in the absence of metre and prose writers had to display an uncommon skill in making the prose attractive and capable of winning the

¹ For Daṇḍin's date *Vide* also K. S. Mahādeva Śāstrī's Introduction to *Avantisundarī*, Trivandrum ed., 1954.

favour of critics. Hence prose writing was considered to be more difficult than versification¹.

Sanskrit rhetoricians also regard prose as one of the divisions of Kāvya. According to them Kāvya is divided into three parts—Gadya, Padya and Miśra². They do not regard metre as an essential feature of Kāvya and hold that the graces of poetry may be produced just the same in prose as in verse. Hence works, in prose and in mixed form of writing, are included under the heading of Kāvya along with compositions in verse.

The most prominent feature of the Prose Kāvya is the frequent use of long rolling compounds. Poets tried to show their erudition in using long compounds and a profuse use of compounds was regarded as the very life of prose³. The other feature of Prose Kāvya is their rhythmic element. Alliteration occurs almost at every step and syllables are so arranged as to produce a musical sound. In the best specimens of the Prose Kāvya, the sound produced by words changes according to the subject. Like the Metrical Kāvya the Prose Kāvya also contain little narration and attach more importance to descriptions, specially that of nature. Use of a series of long epithets to describe an object is of common occurrence. The style of the Prose Kāvya is marked with elaboration and embellishments. Figures of speech like puns, similes, poetic fancies, metaphors, etc., are freely used. Long sentences and rare use of verbs is one of the main characteristics of this style. The highly embellished style of the Prose Kāvya has made them artificial to a great degree. Involved constructions and use of complicated puns have made them difficult to understand at places. Allusions to mythology frequently occur, which are unintelligible to a reader who is unaware of Indian mythology. Besides all these difficulties the Prose Kāvya has their own charm which has always enthralled the mind of the reader.

¹ “गद्यं कवीनां निकषं वदन्ति”

‘It has been said that prose is the touch-stone of poets’. A dictum quoted by Vāmana in his Kāvyaśaṅkārāsūtravṛtti, Vṛtti on 1, 3, 21.

² गद्यं गद्यं च मिश्रं च तत् त्रिविधं व्यवस्थितम् । Kāvyaśaṅkār, 1, 11. Agnipurāṇa (337,8) declares the same:

गद्यं पद्यं च मिश्रं च त्रिविधं स्मृतम् ॥

³ Daṇḍin, Kāvyaśaṅkār, 1, 80.

VIEWS OF SANSKRIT RHETORICIANS ON THE TYPES OF PROSE KĀVYA:

According to Sanskrit rhetoricians Prose Kāvya is divided into two main classes, viz., Ākhyāyikā and Kathā. A five-fold classification of the Prose Kāvya is presented by Agnipurāṇa. The five divisions are named there as Ākhyāyikā, Kathā, Khaṇḍakathā, Parikathā and Kathānikā¹. Four of them, excluding Ākhyāyikā, differ slightly from each other and hence may be comprised under the heading, Kathā. A number of Sanskrit writers on poetics have expressed their views on the Ākhyāyikā and the Kathā.

Bhāmaha is the earliest rhetorician, who defines Kathā and Ākhyāyikā and points out the marks of difference between them. Bhāmaha seems to have had before him some works representing these two species of prose writing. While tracing the development of Sanskrit Prose Kāvya we have seen that Kātyāyana and Patañjali appear to be familiar with the Ākhyāyikā and Patañjali even mentions the names of a few Ākhyāyikās². This proves the existence of Ākhyāyikās long before Bhāmaha. Besides this evidence we find Kathā and Ākhyāyikā mentioned in the Mahābhārata³. But it is probably, as M. Winternitz thinks, an addition made by some recent interpolator⁴. It is, however, definite that Bhāmaha based his definitions of Kathā and Ākhyāyikā on certain works of these classes current in his time which are now missing. According to him, Ākhyāyikā is a kind of literary work composed in prose, which employs words, pleasing to the ear and suitable to the matter intended,

¹ ग्राह्यायिका कथा खण्डकथा परिकथा तथा ।

कथानिकैति मन्यन्ते गद्यकाव्यं च पञ्चधा ॥

Agnipurāṇa, 337, 12.

While dealing with Saṃghaṭṭana Ānandavardhana also mentions the Khaṇḍakathā, the Parikathā and a new type namely, Sakalakathā along with the Ākhyāyikā and Kathā

(Dhvanyāloka, NSP. ed. p. 141)

² See p. 15 of the Thesis.

³ नाटका विविधाः काव्याः कथाग्राह्यायिककारिकाः ।

(Mahābhārata, II, 11, 36)

⁴ 'The Mahābhārata and the Drama', JRAS. 1903, pp. 571-72.

which deals with an elevated subject matter (Udāttārthā) and in which the narrative is divided into sections called Ucchvāsas. In it, the hero himself gives an account of his exploits. It has verses in Vaktra and Aparavaktra metres intimating future events on befitting occasions. It is marked by some narrations introduced by the poet from his own imagination and contains the description of the kidnapping of a maiden, of a battle, of a separation and of the final triumph (Udaya) (of the hero). In the Kathā there are neither verses in Vaktra and Aparavaktra metre nor any division into Ucchvāsas. It may be composed either in Sanskrit or in Apabhraṃśa. Here the hero does not give an account of his own deeds, which is given by someone else, for how could a nobleman speak of his own merits"?¹

These definitions given by Bhāmaha present to us some important points of difference between the Ākhyāyikā and the Kathā. These points are:

1. *The Subject-matter*

In the Ākhyāyikā the story is based on facts, but here the poet is free to put a few narrations from his own imagination². In the Kathā, on the other hand, the story is probably a contrived one, for here giving an account of one's own qualities is considered a fault and hence the narrator is not the hero himself but someone else. It appears that in the Ākhyāyikā the hero has to relate only those incidents that have actually taken place in his life and not to draw upon his imagination; in so doing, he narrates only facts and hence cannot be blamed for self-praise. In the Kathā, on the other hand, as it is an invented theme, the hero may be shown as an embodiment of all the good qualities that are possible in this world. Now, if the hero himself is the speaker and gives an exaggerated account of his

¹ Kāvya-lamkāra, I, 25-29

The above translation is based on that of S. K. De given in his article 'The Ākhyāyikā and the Kathā in Classical Sanskrit, BSOS. Vol. III, Pt. III, 1924, p. 507 f. The subject of Ākhyāyikā and Kathā has been also dealt in detail by J. Nobel in his book 'The Foundations of Indian Poetry' (Calcutta ed., 1925), p. 156 f.

² कवेरभिप्रायकृतैः कथनैः कैश्चिदंकिता ।

Kāvya-lamkāra, I, 2

own qualities he will surely be regarded as boastful. So, if praising one's own merits cannot be admitted in a Kathā whereas it is not considered a fault in the case of an Ākhyāyikā, it is only because the Kathā is a creation of imagination while the Ākhyāyikā is based on facts.

2. *The narrator*

In the Ākhyāyikā the story is narrated by the hero himself, while in the Kathā the relator of the story is some person other than the hero.

3. *The division into Ucchvāsas*

The Ākhyāyikā is divided into sections called Ucchvāsas, while in the Kathā there is no such division.

4. *Verses in Vaktra and Aparavaktra metre*

The Ākhyāyikā contains verses in Vaktra and Aparavaktra metre which foretell the future incidents, whereas, the Kathā does not contain such verses.

5. *The language*

The point of language is touched in the definition of Kathā only, where it is said that the Kathā is written in Sanskrit or in Apabhramśa. This suggests that the Ākhyāyikā is perhaps written in Sanskrit only.

After Bhāmaha comes Daṇḍin, who probably finds the characteristic features of the Kathā and the Ākhyāyikā being neglected by the poets, criticises the marks of discrimination laid down by Bhāmaha between the two types of the Prose Kāvya and reasoning skilfully, ultimately rejects them. Daṇḍin argues in this way : 'Prose is a series of words not set in the metrical feet. The Kathā and the Ākhyāyikā are its two departments. Of these two, the Ākhyāyikā is recounted by the hero himself and the other (the Kathā) by the hero or by someone else. As the hero records only such events that have actually happened, the revelation of one's own qualities is not considered a fault here. But even this rule is not strictly observed, for persons other than the hero also narrate in the Ākhyāyikā. Whether some other person or the hero is the narrator, is it any basis for discrimination, questions Daṇḍin. Again if the use of

verses in Vaktra and Aparavaktra metre and division into Uchhvāsas are to be considered as the distinguishing features of an Ākhyāyikā, cannot these Vaktra and Aparavaktra metres be used in Kathā like Āryā and other metres? If divisions like Lambha and others are kept in view as the differentiating features of a Kathā, the Uchhvāsas may also have a place in them. Hence, Kathā and Ākhyāyikā are but two different names for the same kind of composition. Other categories of narration are also included here. Subjects like the abduction of a girl, a war, a separation, a triumph, etc., are described in Sargabandhas too and hence, are not the characteristic features of an Ākhyāyikā. Further, the particular mark (cihnam) which the poet sets forth from his own creative power (in an Ākhyāyikā) cannot be considered a blemish at another place (in a Kathā), for a genius can use any form of expression to convey his meaning¹.

Daṇḍin's criticism of the Kathā and the Ākhyāyikā is based on the works belonging to these two classes, available in his time. In his time, views of poets in regard to the Ākhyāyikā and Kathā were perhaps undergoing a change. They did not observe any sharp distinction between the two, and freely intermixed their peculiar characteristics as stated by Bhāmaha. Daṇḍin noted such current poetical tendencies and advocated them. About other works, which are, no longer, available to us, we can say nothing, but Daṇḍin may have known at least the works of Subandhu and Bāṇabhaṭṭa, who preceded him. Many scholars are inclined to believe that Daṇḍin was not acquainted with Bāṇa's works, viz., the Harṣacarita and the Kādambarī, which are designated as Ākhyāyikā and Kathā respectively by Bāṇa. They think that if Daṇḍin had known them he would have possibly dealt with this subject in a different manner. The marked influence of these two works, which can be noted in the definitions of these two species of literature laid down in the Agnipurāṇa and the Kāvyaśāstra of Rudraṭa, is missing in the Kāvyaśāstra. On the contrary, it appears that Daṇḍin did see the works of Bāṇa; found that they were not written strictly according to the rules of Bhāmaha and, therefore, repudiated the distinction maintained between them. Other current works

¹ Kāvyaśāstra, 1, 23-30.

of these two classes may have also led him to the same conclusion. While he repudiates the distinction between the Kathā and the Ākhyāyikā, he does not try to define and illustrate the two separately in the traditional way, but fixes his attention only on the marks of differentiation between the Ākhyāyikā and the Kathā, as enumerated by Bhāmaha.

Daṇḍin takes up each and every point of discrimination between an Ākhyāyikā and a Kathā pointed out by Bhāmaha, and criticises it. He distinctly borrows a few terms from Bhāmaha.¹ He rejects all the points of Bhāmaha and ultimately proclaims that Ākhyāyikā and Kathā form one and the same class of literature having two different names. He seems to be right inasmuch as these minor points such as difference in the narrator, in the metre and in the name of the chapters cannot be a sufficient ground for distinction between the two classes. As if to protest against the views of Bhāmaha and to illustrate his own views, Daṇḍin wrote his Daśakumāracarita and inserted in it the characteristics of both the Ākhyāyikā and the Kathā. It is a fanciful story divided into Ucchvāsas which contains verses in Āryā metre and in which there are many narrators, who speak about their own experiences. Daṇḍin's other work, namely, Avantisundarikathā, is expressly designated by him as a Kathā². It begins with an account of the poet's own family and contains an imaginary theme which is narrated by some other person than the hero.

Vāmana mentions the two divisions of Prose Kāvya Ākhyāyikā and Kathā, but omits their definitions by saying that as

¹ कन्याहरणसंग्रामविप्रलम्भोदय

(Kāvyādarśa, I, 29)

is taken from Bhāmaha's Kāvya-lamkāra, I, 26. The terms 'स्वगुणाविक्रिया' and 'कवेरभिप्रायकृतचिह्न' (Kāvyādarśa, I, 24; 30) distinctly allude to Bhāmaha's 'स्वगुणाविकृति' and 'कवेरभिप्रायकृतकथन' (Kāvya-lamkāra, I, 29; 26).

² M. Krishnamachariar (History of Classical Sanskrit Literature p. 457) says: 'In an anonymous commentary on Kāvyādarśa (I, 28) this work (i.e. Avantisundarikathā) is mentioned as an Ākhyāyikā आख्यायिकेति कादम्बर्यावन्तिसुन्दर्यादि and Vādigāṅghāla (an old commentator on Kāvyādarśa) says: आख्यायिका शूद्रकचरित्रप्रभृतिः सा आदिर्येषामवन्तिसुन्दर्यादिकथानाम् ।

they are not very clear, he has neglected them¹. Vāmana had two different views. that of Bhāmaha and Daṇḍin, before him but he supports neither of them and remains indifferent.

Notwithstanding Daṇḍin's rejection of the theory propounded by Bhāmaha, the later writers on poetics continued to maintain a line of distinction between the Ākhyāyikā and the Kathā. An account of Ākhyāyikā and Kathā is given in the Agnipurāṇa. Ākhyāyikā is defined there as 'a prose composition in which there is detailed glorification of author's family in prose, which contains incidents like kidnapping of a maiden, a battle, a separation and other disasters, where Rītis, Vṛttis and Pravṛttis are used in their brilliant form, in which Cūrṇaka² is (much) used, and the story is divided into chapters called Ucchvāsas and which has Vaktra and Aparavaktra verses. Kathā, on the other hand, is that class of prose composition where the poet praises his family, briefly in verse, where another story is narrated first to serve as an introduction to the main story, where there is no division into chapters but sometimes division into Lambhakas may be found and verses having four metrical feet should be set inside it'³.

These definitions show clearly that the writer of the Agnipurāṇa has borrowed much from Bhāmaha and Daṇḍin, but besides the conventional points, he has also introduced something novel in them. The new points brought out are: (1) a praise of the author's race. In the Ākhyāyikā it is detailed and is in prose while in the Kathā it is brief and is in verse. (2) In the Ākhyāyikā, the prose style called Cūrṇaka is used. (3) In the Kathā, another prefatory tale is prefixed to the main story. These are written, apparently keeping in view, Bāṇa's Harṣacarita and Kādambarī. Tendency of converting certain traits of the Harṣacarita and the Kādambarī into prescribed rules is more evident in the Kāvyaśāstrakāra of Rudraṭa.

¹ दशरूपकस्यैव हीदं विलसितम् यदुत कथारुथायिकं महाकाव्यमिति ।
तल्लक्षणं च नातीव हृदयंगममित्युपेक्षितमस्माभिः । तदन्यतो ग्राह्यम् ।

Kāvyaśāstrakārasūtravṛtti, vṛtti on 1, 3, 32

² It is a kind of prose style which consists of short compounds. Vāmana defines it as अनाविद्धललितपदं चूर्णम् (i, 3, 24).

³ Agnipurāṇa, 337, 13-17.

Rudraṭa gives a detailed account of the two species of prose composition apparently modelled on Bāṇa's works. The following is the definition of the Kathā given by him :

'In the Kathā, the poet, after a salutation to the desired deities and gurus, written in verse, should give, in brief, an account of his family and his authorship. Then he should proceed to write in prose, consisting of short alliterative words, the story containing the description of a city, etc., as in the former (in the Utpādyakāvya). The poet should put in the beginning a rightly elaborated story to introduce the main story with which it is directly connected. He should compose the Kathā, the main issue (phala) of which is the winning of a girl and in which the entire sentiment of love is well developed, in Sanskrit or in other languages, but in the latter case, it should be in verse'¹.

Further, giving full particulars of an Ākhyāyikā, Rudraṭa states: 'In the Ākhyāyikā the poet, after saluting the devas and gurus as before (as in the Kathā), should praise the (other) poets, saying that in their presence he does not have courage enough to write a Kāvya. Then he should give a clear reason for composing it. This reason may be either the poet's devotion to a king or his habit to extol the qualities of others or some other reason. After that, just like a Kathā, he should write the Ākhyāyikā also in prose, and should give information about himself and his family, but not in verse. Then a division should be made into Ucchvāsas on the lines of Sargas and two Āryā-verses, having a double meaning, should be written in the beginning of each (Ucchvāsa), except the first, to indicate as to what is going to be described. In case of doubt regarding a present or a past event, which is not visible, or regarding a future or an obvious event, the author, in order to remove the doubt, should let some person adduce before the doubting person, verses containing one or two of the figures of speech, Anyokti, Samāsokti, or Śleṣa. There, he should employ any one of the metres, Āryā, Aparavaktra, Puṣpitāgra or some other, according to the subject-matter, more often, Mālinī'².

As these accounts of the Ākhyāyikā and the Kathā, given by

Rudraṭa, wholly agree with Bāṇa's *Harṣacarita* and *Kādambarī* respectively, we can definitely say that Rudraṭa's definition of *Ākhyāyikā* and *Kathā* are based on the works of Bāṇa¹. We have seen that a few characteristics of Bāṇa's works were introduced in the definitions of the two classes of prose given in the *Agnipurāṇa*. It is perhaps from this source that Rudraṭa was inspired to analyse the traits of Bāṇa's works and produced new and complete definitions of the *Ākhyāyikā* and the *Kathā*. In the words of S.K. De, 'Rudraṭa differs very noticeably from the older writers in his treatment; and it may be generally said that he has accepted and generalised the characteristics of Bāṇa's two works into universal rules governing the composition of the *Kathā* and the *Ākhyāyikā* respectively²'.

The important points introduced by Rudraṭa, which are not touched by the older rhetoricians are:

1. He gives full details of what should be mentioned in the introductory stanzas, except the point that the poet should describe his own family in short and in verse in the *Kathā* and in prose in the *Ākhyāyikā*, which is also mentioned in the *Agnipurāṇa*.
2. The *Kathā* should be composed in short alliterative words and should contain the description of a town, etc.
3. The main issue (the *phala*) of the *Kathā* should be the winning of a maiden and the whole sentiment of love should be fully developed in it.
4. *Kathā*, when written in languages other than Sanskrit, should be in verse.
5. In the *Ākhyāyikā* there should be two *Āryā* verses at the beginning of each *Ucchvāsa*, except the first, to indicate the matter which is to follow.
6. Verses containing particular figures of speech and in one of the prescribed metres or in any other metre according to the subject should occur in order to remove any doubt.

All these features are strictly in accordance with Bāṇa's

¹ Namisādhu in his commentary mentions the *Harṣacarita* and the *Kādambarī* as the examples of these two classes of Prose *Kāvya*.

² The *Ākhyāyikā* and the *Kathā* in *Classical Sanskrit*, BSOS. Vol. III, Pt. III, 1924, p. §14.

works. Some characteristics mentioned by the older writers which did not suit Bāṇa's works have been changed. As, for example, Rudraṭa prescribes Āryā verses at the beginning of each Ucchvāsa and not Vaktra and Aparavaktra mentioned by Bhāmaha. Similarly, in accordance with the Harṣacarita, themes like the abduction of a girl, etc., are omitted from the definition of the Ākhyāyikā. In the definition of the Kathā importance is attached to the sentiment of love and the winning of a girl which is found in the Kathās of Subandhu and Bāṇa. The question of the narrator is left untouched by the writer of the Agnipurāṇa as well as by Rudraṭa. Perhaps after Daṇḍin's rejection, it ceased to be regarded as a differentiating feature of the Ākhyāyikā and the Kathā.

Ānandavardhana also expresses his acquaintance with the two kinds of Prose Kāvya. Dealing with the use of Saṁghaṭanā (arrangement of words), he says that since difficult constructions in prose are regarded as its beauty, because they are used there in abundance, the Ākhyāyikā profusely employs medium and long-sized compounds¹. But in the Kathā, though difficult constructions abound, the rules concerning their suitability (aucitya), which are laid down in connection with the compositions developing Rasas (Rasabandhas) should be observed. Further, he says that the use of very long compounds does not look decent even in an Ākhyāyikā at the time of describing love in separation and pathos. The Ākhyāyika, however, does not entirely lack compounds even in its own subject (*i.e.*, while describing love in separation and pathos)².

According to Viśvanātha, the author of Sāhityadarpaṇa, Ākhyāyikā and Kathā are two kinds of Prose Kāvya similar to each other. He says :

'The Kathā deals with an interesting (lit. rasa-containing) plot which is arranged in prose. Occasionally a verse in Āryā and sometimes in Vaktra and Aparavaktra metre also occurs. In the

¹ Daṇḍin mentions the presence of ojaḡa which consists of profuse use of compounds in the Ākhyāyikā, etc.:

तद्गुरुणां लघूनां च बाहुल्याल्पत्वमिथ्ये ।

उच्चावचप्रकारं तद् दृश्यमाख्यायिकादिषु ॥ Kāvyaadarśa, I, 81.

² Dhvanyāloka, iii, pp. 326-38, Banaras ed., 1940 (Kāśī Sanskrit Series No. 135).

beginning, there should be a salutation in verses, an account of the behaviour of wicked persons and so on, in the Kathā, e.g., Kādambarī. The Ākhyāyikā resembles the Kathā. A statement of the poet's family, and sometimes, an account of other poets, in verse, occurs in it. Different parts of the story are divided into sections named Āśvāsa. In the beginning of each Āśvāsa, the future happenings are suggested in anyone of the metres, Āryā, Vaktra or Aparavaktra, through some other subject put forward as a pretext, e.g., Harṣacarita¹.

Viśvanātha is obviously influenced by Rudraṭa in his treatment of the subject. The definitions given by him, hardly contain any new idea. He summarises the account given by Rudraṭa and adds one more point, apparently based on Bāṇa's Kādambarī, that in the Kathā a statement narrating the behaviour of the wicked, etc., should be given in the beginning. Further, commenting on the definitions of the Ākhyāyikā and the Kathā, Viśvanātha quotes Daṇḍin and agrees with his two statements that in the Ākhyāyikā persons other than the hero can also narrate and that the other types of prose compositions like Ākhyāna etc., should be included in the Ākhyāyikā and the Kathā².

Given above are the views of some of the rhetoricians regarding the Ākhyāyikā and the Kathā. What we gather from these is that long before Bhāmaha's time, there existed two types of prose-narratives differing from each other on certain noteworthy points. The remarkable difference between them inspired the writers on Poetics to name and define them as two species of prose composition. As the other old works on poetics³ are lost to us, the views of Bhāmaha furnish to us the oldest conception of the Ākhyāyikā and the Kathā. He points out distinctions between the two, which are not observed strictly by later writers. Even the works of Bāṇa are not in exact concord with these, and hence the denial of the Bhāmaha's theory by Daṇḍin who, rejecting all the points of difference, puts the two species of prose into one category. But the later writers on alaṅkāra were not ready to wipe off the long-preserved dividing line

¹ Sāhityadarpaṇa, 6, 332-36.

² Sāhityadarpaṇa, prose passage after 6, 336.

³ Such as the work of Medhāvīn, to whom Bhāmaha (Kāvyaśāstra 2, 88) refers.

between the two classes of prose. They tried to re-establish a line of distinction between them by giving renewed definitions, changed according to current practice. As we have seen above, the famous and then admired prose-works of Bāṇa were accepted as the finest models of the Ākhyāyikā and Kathā and definitions were evolved on their basis.

After having examined both the positions—the old and the new—we come to the conclusion that besides the minor points of distinction which are considered thoroughly meaningless by Daṇḍin, the two kinds of poetical prose are distinguished by one most important point, that the Ākhyāyikā deals with facts, while the Kathā is chiefly imaginary. This point has been brought out very well by Amarasiṃha¹.

Though the later theorists, like Rudraṭa, Viśvanātha and others, do not concede in direct terms, the point, that the Ākhyāyikā is historical and the Kathā mythical, yet they lay emphasis on the erotic character of the Kathā, which provides scope for a free flight of fancy, the help of which is bound to be taken for a full and right development of the sentiment of love. Rudraṭa adjoins the objective 'Vinyastasakalaśṛṅgārām' to the Kathā. Again, Ānandavardhana intimates that though having similarity with the Ākhyāyikā in respect of the 'vikāṣa-bandha', which is found profusely in both, the Kathā unlike the Ākhyāyikā, shows the development of Rasa (probably Śṛṅgāra). Viśvanātha lays stress upon the same point and says that the 'vastu' (subject-matter) of the Kathā should be 'sarasa' (rasa-containing). This is in agreement with the two famous Kathās of Subandhu and Bāṇa, where the predominant sentiment is that of love. Bāṇabhaṭṭa also points to the same fact when he compares the Kathā to a newly married wife, approaching her lover with a heart full of love². Thus we see that the prevailing sentiment in the Kathā is the sentiment of love, which indicates its fictitious nature in contrast with the Ākhyāyikā, which deals with historical incidents not essentially erotic.

¹ आख्यायिकोपलब्धार्थः Amarakośa, 1, 321 (NSP. Bombay ed. 1950)

प्रबन्धकल्पना कथा *ibid.* 1, 322.

² स्फुरत्कलालापविलासकोमला करोति रागं हृदि कौतुकाधिकम् ।
रसेन शय्यां स्वयमभ्युपासता कथा जनस्याभिनवा वधूरिव ॥

Kād., verse 8.

CHAPTER II

THE LIFE AND WORKS OF BANABHATTA

1. *His life:*

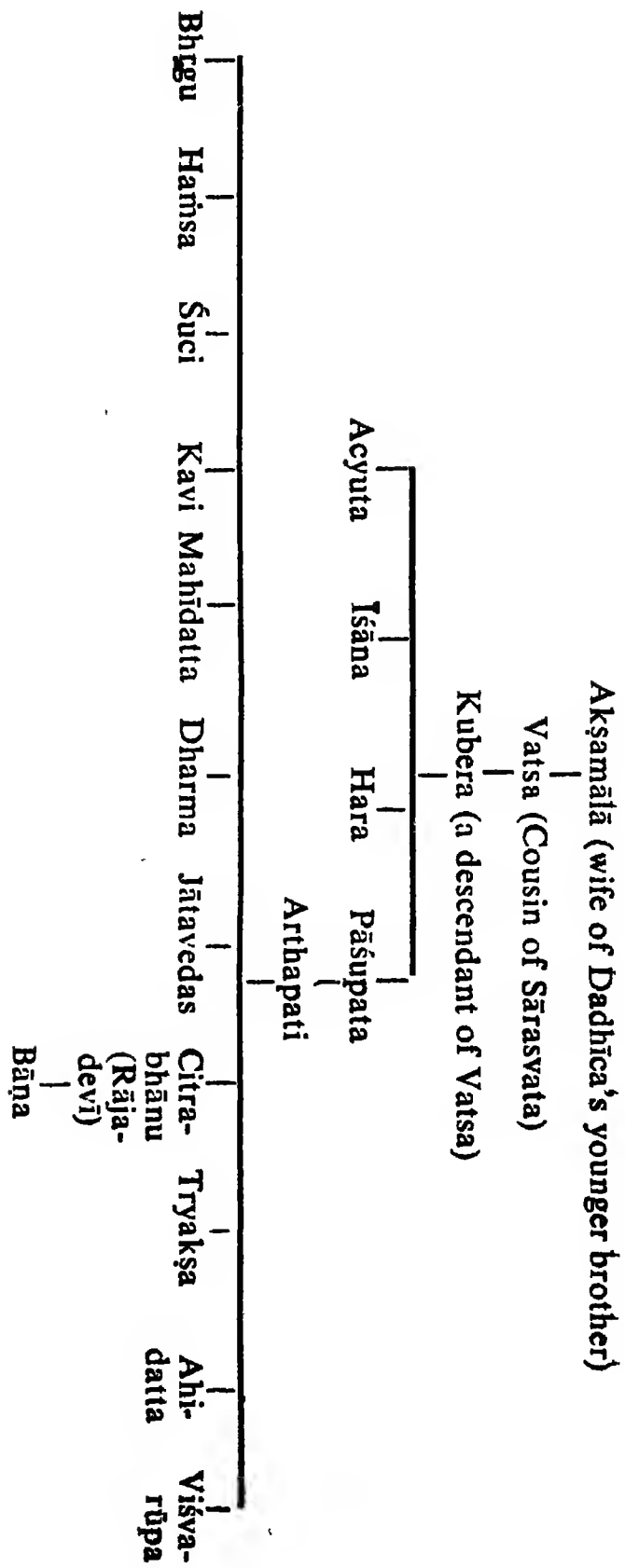
Unlike the majority of Sanskrit poets, Bāṇa has himself revealed to us a part of his life by giving an autobiographic account in the first two and a half chapters of his work, *Harṣacarita*¹. This reliable record of his life is of great importance, as it enables us to fix the poet's date and also helps in comprehending him and his works.

Bāṇa was born in an illustrious family of Brāhmins, highly esteemed for their learning. Vatsa, the progenitor of Bāṇa's family, was the cousin of Sārasvata, the son of the Goddess Sarasvatī and the sage Dadhīca. The great lineage that emanated from Vatsa was known as the Vātsyāyana race, in which, after many generations, was born Citrabhānu, the father of Bāṇa. Bāṇa gives an account of his close ancestors. The genealogy as given in the *Harṣacarita* is given on page 29. Bāṇa again gives an account of his eminent forefathers in the introductory verses to his other work, *Kādambarī*. According to *Kādambarī* the lineage appears to be the following:

Kubera
|
Arthapati
|
Citrabhānu
|
Bāṇa

It is surprising that Bāṇa has omitted here the name of his great

¹ *Vide* p. 52 of this book for a chapter-wise summary of Bāṇa's autobiography as given in the *Harṣacarita*.



grand-father Pāśupata, whom he mentions in the Harṣacarita. A relevant cause for this omission could not be found. It may, however, be said that as Bāṇa had already given a fuller account of his ancestors in the Harṣacarita he did not care for naming each and everyone of them in the Kādambarī or that he may have written verses referring to Pāśupatā, which are somehow lost.

The birth-place of Bāṇa was Prītikūṭa which was situated on the banks of the river Śoṇa. It was chiefly the habitation of Brāhmins, as it is also called 'Brāhmaṇādhivāsa' by the poet. Bāṇa lost his mother when he was very young and was tenderly fostered by his father. But unfortunately when Bāṇa was a student of about fourteen years of age, his father also passed away. The untimely death of his father, threw Bāṇa in a deep ocean of grief. In course of time when he revived, free and youthful as he was, he went astray and began to live an unsettled life¹. Though he had got sufficient ancestral wealth and was incessantly in contact with learning, yet he set out from home with curiosity to see other lands². A large group of friends of his own age accompanied him. They included his half brothers (born of a Śūdra woman) Candrasena and Mātrṣeṇa, a Bhāṣā-kavi, a snake-doctor, a goldsmith, a painter, a singer, a dancing girl, a gambler, etc.³ He visited with them many royal courts, attended several Universities and participated in debates, organised in assemblies of learned men. Ultimately he returned to his residence at Prītikūṭa, where he received a message from

¹ गते च विरलतां शोके शनैः शनैरविनयनिदानतया स्वातन्त्र्यस्य,
कुतूहलबहुलतया च बालभावस्य, धैर्यप्रतिपक्षतया च यौवनारम्भस्य,
शैशवोचितान्यनैकानि चापलान्याचरन्निस्वरो बभूव । H.C. I, p. 41.

All the references to page numbers of the Harṣacarita in this thesis are made according to Kāśīnātha Pāṇḍuraṅga Parab's ed. of the Harṣacarita, N. S. Press, Bombay, 1925 (Fifth Edition).

² देशान्तरालोकनकौतुकाक्षिप्तहृदयः सत्स्वपि पितृपितामहोपात्तेषु
ब्राह्मणजनोचितेषु विभवेषु सति चाविच्छिन्ने विद्याप्रसंगे गृहान्निरगात् ।
H.C. I, p. 42.

It is clear from this statement that Bāṇa was born in a highly learned as well as a rich family.

³ A list of the names of his companions along with their occupations is given by Bāṇa on pp. 41-42 of the Harṣacarita.

Kṛṣṇa, the cousin of King Harṣa, asking him to present himself in the royal court, as the King had formed a wrong notion about him, on the basis of some wicked person's information. As neither Bāṇa nor his family had ever been in contact with the royal court¹, he first hesitated but, at last, decided to go. When he reached the court, he was treated with disregard by the King, who called him a wanton². Bāṇa, alluding to his high birth and erudition, politely protested against the charge and confessed that he had been indeed a little wayward due to his young age but that now he has repentance in his mind for his past deeds³. The King was a little pleased when he heard this. Later, Bāṇa fully won the King's favour by his noble behaviour and high learning.

After receiving the highest regard from King Harṣa, Bāṇa returned home in the beginning of autumn and was received warmly by his friends and relatives. Once, as he sat among his friends and cousins, by name Gaṇapati, Adhipati, Tārāpati and Śyāmala, he was requested to narrate an account of the life of King Harṣa. Bāṇa agreed to narrate a part of it and then related 'The Deeds of Harṣa'.

About the latter period of the life of Bāṇa, we know only this much that he died leaving his 'Kādambarī' incomplete, which was finished by his son. His son himself informs this to us⁴. From Bāṇa's own statement (dāraparigrahādabhyagāriko'smi), we know that he was married before he went to the imperial court. According to Dr. Bühler the name of his son

¹ किं करोमि । — कष्टा च सेवा । विषमं च भृत्यत्वम् । अतिगम्भीरं महद्राजकुलम् । न च तत्र मे पूर्वजप्रवर्तिता प्रीतिः न कुलक्रमागता गतिः — न राजवल्लभपरिचयः । HC. II, p. 56.

² "महानयं भुजंगः" HC. II, p. 79.

³ ब्राह्मणोऽस्मि जातः सोमपायिनां वंशे वात्स्यायनानाम् । यथाकालमुप-
नयनादयः कृताः संस्काराः । सम्यक्पठितः सांगो वेदः । श्रुतानि
यथाशक्ति शास्त्राणि । दारपरिग्रहादभ्यागारिकोऽस्मि । कामे भुजंगता ।
लोकद्वयाविरोधिभिस्तु चापलैः शैशवमशून्यमासीत् । अत्रानपलापो-
ऽस्मि । अनेनैव च गृहीतविप्रसारं मे हृदयम् । HC. II, p. 79.

⁴ Introduction to the Uttradbhāga of Kādambarī, verse 4.

was Bhūṣaṇabāṇa¹. In some manuscripts of the Kādambarī, however, the name of Bāṇa's son is mentioned as Pulinda or Pulina². From the Tilakamañjarī of Dhanapāla it seems that his sons's name was Pulinda³.

According to the commentary of Bhānucandra, Bhārvu was the name of Bāṇa's guru, whom he salutes in an introductory verse to Kādambarī, and whose lotus-like feet are said to have been worshipped by the kings of the Maukharian family⁴.

Tradition holds that Mayūra, the author of Sūryaśataka, was the father-in-law⁵ of Bāṇabhaṭṭa. Once he went to see Bāṇa and found him trying to conciliate his angry wife. Mayūra interrupted and was, therefore, cursed by Bāṇa's wife to be a leper. He got rid of the disease by praising the Sun⁶ in hundred verses, which constitute the Sūryaśataka and thus acquired great fame. Bāṇa became jealous of his reputation and cut off his own hands and feet. He then composed Caṇḍīśataka in order to propitiate Caṇḍī, who being pleased, restored his limbs⁷. We cannot say as to how far this story is correct but it seems that Mayūra was a contemporary of Bāṇabhaṭṭa and both were patronised by King Harṣa. Ānanda-

¹ Vide Dr. Peterson's Introduction to his edition of Kādambarī. p. 40.

² See P. V. Kane's Introduction to his edition of Kādambarī, p. iv.

³ केवलोऽपि स्फुरन्बाणः करोति विमदान्कवीन् ।

किं पुनः क्लृप्तसन्धानः पुलिन्ध्र (न्द १) कृतसन्निधिः ॥

Tilakamañjarī, Verse 26.

⁴ नमामि भत्सोश्चरणाम्बुजद्वयं सशेखरैः मोखरिभिः कृतार्चनम् । Kād. v. 4
Bhānucandra annotates on this: भत्सुरिति गुरोर्नाम । क्वचित्तु भत्सुः इति पाठः ।

(Now the reading भत्सुः has been accepted by many scholars).

⁵ Another account records that Bāṇa's wife was the sister of the poet Mayūra. Vide the Prabandhacintāmaṇi of Merutuṅga.

⁶ Reference has been made to this anecdote in the Kāvya prakāśa, I: आदित्यादेः मयूरादीनामिवानर्थनिवारणम् । Jayarāma, the commentator of the Kāvya prakāśa explains it thus: मयूरनामा कविः शतश्लोकेनादित्यं स्तुत्वा कुष्ठान् निस्तीर्ण इति प्रसिद्धिः ।

⁷ Such anecdotes are recorded in the Jaina commentaries on the Bhaktāmarastotra of Mānatuṅga Ācārya, attention to which had been first drawn by Fitzedward Hall in his Introduction to Vāsāvadattā, p. 8 foot-note.

vardhana (ninth century A.D.) cites verses in his *Dhvanyāloka* from the *Sūryaśataka*¹ and Kṣemendra (eleventh century A.D.) in his *Kavikaṇṭhābharaṇa* quotes a verse in the name of Mayūra which is taken from the *Sūryaśataka*². This indicates the possibility of Mayūra's existence in the latter half of the seventh century A.D.; by the ninth century, his fame had reached Kāśhmīr and he was well known to Ānandavardhana of Kāśhmīr. In addition to this, Bāṇa and Mayūra are so often mentioned together that one can say that they belonged to the same age³. Again, Bāṇa mentions Mayūraka, a snake-doctor (*Jāṅguliko Mayūrakaḥ*) in the list of his friends who accompanied him in his ramblings. Many scholars have accepted that the poet Mayūra and 'snake-doctor' Mayūra are identical. Quackenbos points out a verse of Rājaśekhara found in the *Sūktimuktāvalī* from which it appears that the poet Mayūra was also a snake-doctor⁴. It is not improbable that, in the words quoted above, Bāṇa refers to the poet Mayūra, who was his contemporary.

Bāṇa appears to be a devotee of Lord Śiva. He bows to

¹ The verse नो कल्पापायवायोर्दयय etc. (23rd in the NSP. ed. of *Sūryaśataka*) and the verse दत्तानन्दाः प्रजानां समुचित etc. (9th in the NSP. ed. of *Sūryaśataka*) are cited in *Dhvanyāloka* (Banaras ed. 1940), on pp. 229-230 and on p. 244 respectively.

² The verse अस्तव्यस्तशून्यो निजरुचिर etc. is cited in the fourth Saṁdhi of the *Kavikaṇṭhābharaṇa* in the name of Mayūra (verse 18 of the *Sūryaśataka*, NSP. ed.).

³ A verse ascribed to Rājaśekhara in Jalhana's *Sūktimuktāvalī* (IV. 70) and Śārṅgadharapaddhati (8.18) says that Mātāṅgadvākara was also a court-poet of Harṣa like Bāṇa and Mayūra

अहो प्रभावो वाग्देव्याः यन्मातंगदिवाकरः ।

श्री हर्षस्याभवत्सभ्यः समो बाणमयूरयोः ॥

Padmagupta also associates them:

सचित्रवर्णविच्छित्तिहारिणोरवनीपतिः ।

श्रोहर्ष इव संघट्टं चक्रे बाणमयूरयोः ॥

Navasāhasāṅkacarita, II, 18.

⁴ द्रवं कविभुजंगानां गता श्रवणगोचरम् ।

विषविद्यैव मायूरी मायूरी वाङ् निरुन्तति ॥

Quackenbos, *The Sanskrit Poems of Mayūra ..with...Bāṇa's Caṇḍīśataka* (New York, 1917), p. 5; *Vide* JBBRAS, Vol. XVII, Pt. I, p. 59, Verse 20.

Śiva and Umā in the beginning of Harṣacarita. At the outset of Kādambarī also, after an obeisance to the Supreme Brahman, he praises Śiva. In the Harṣacarita, we find that when called to the royal court, Bāṇa first hesitates but ultimately decides to go and surrenders himself to the protection of Lord Śiva¹. He worshipped Śiva with great devotion before starting on his journey to meet King Harṣa². His devotion for Caṇḍī, a form of Śiva's wife is evident from the Caṇḍīsataka and the description of the temple of Caṇḍikā in the Kādambarī. But he did not limit himself to the interests of a particular sect. After Śiva, he praises Viṣṇu in his metrical introduction to the Kādambarī and refers with veneration to Rāma and his noble deeds in his Kādambarī.³ Though Bāṇa was an orthodox Brāhmin yet he does not show any hostility towards Buddhism and mentions Lord Buddha respectfully. He describes in his Harṣacarita, the hermitage of Bauddha Bhikṣu Divākaramitra, with the same interest and labour with which he has described that of Jābāli. In this connection, he refers to Buddha and his teachings⁴. In the Harṣacarita he also alludes to Buddha's peace of mind⁵. People belonging to different sects are described by him, living in the hermitage of Divākaramitra, as his disciples⁶.

¹ सर्वथा भगवान्पुरारातिर्भुवनगुर्गतस्य मे सर्व ।

सांप्रतमाचरिष्यति' इत्यवधार्य गमनाय मतिमकरोत् ॥ HC. II, p. 56.

² देवदेवस्य विरूपाक्षस्य - - - विधाय पूजाम् - - *ibid.*

³ अधुनापि यत्र जलधरसमये गम्भीरमभिनवजलधरनिवहनिनादमाकर्ण्य भगवतो रामस्य त्रिभुवनविवरव्यापिनश्चापघोषस्य स्मरन्तो न गृह्णन्ति शष्पकवलमजस्रमश्रुजललुलितदृष्टयो वीक्ष्य शून्या दश दिशो जराजर्जरितविषाणकोटयो जानकीसंवर्धिताः जीर्णमृगाः । Kād pp. 46-47.

⁴ - - - अनवरतश्रवणगृहीतालिकैः कौशिकैरपि बोधिसत्त्वजातकानि जपद्भिर्जातसौगतशीलशीतलस्वभावैः शार्दूलैरप्यमांसाशिभिरुपास्यमानम् HC. VIII, p. 237.

⁵ - - सुगत इव शान्तमनसि - - HC. II, p. 79.

⁶ आर्हतैः मस्करिभिः श्वेतपटैः पाण्डुरिभिक्षुभिर्भागवतैर्वणिग्भिः केशलुंचनैः कापिलैर्जनैर्लोकायतिकैः काणादौपनिषदैरैश्वरकारणिकैः कारन्धमिभिर्धर्मशास्त्रिभिः पौराणिकैः साप्ततन्त्रैः शाङ्ख्यैः पांचरात्रिकैः रन्यैश्च - - शिष्यतां प्रतिपन्नैर्दूरादेवावेद्यमानम् - - - दिवाकरमित्रमद्राक्षीत् । HC. VIII, pp. 236-37.

Such is the account of Bāṇa's life, as gathered from his autobiography and other allusions, found in his works. Winternitz doubts that Bāṇa has stated facts in his autobiographic account and holds that the legend related by Bāṇa about his descent is only a myth. He remarks: 'This introduction corresponds to the usual preambles to the Purāṇas which, as a rule, begin thus :—A Ṛṣi appears in a circle of curious companions and on more or less protracted entreaties narrates the story. In an original manner Bāṇa has explained this kind of stereotyped paurāṇic introduction in the narrative of an autobiography¹. But we do not find any testimony for such a doubt. Why should Bāṇa invent his own descent? Why should he prefix a fanciful story of his own life to the real account of his patron? It seems certain that Bāṇa has narrated the legend of Sarasvatī and the account of his ancestors as handed down in his family² and the account of his early life is given by him as he has lived and experienced it.

His date

The date of Bāṇa can be easily fixed. It is evident from his autobiographic account, given in the beginning of the Harṣacarita, that he was patronised by King Harṣavardhana. Though Bāṇa has not mentioned either in a direct or an indirect way, as to when the events of Harṣa's life described by him took place, yet we have other literary, numismatic and inscriptional sources which supply ample and reliable information regarding Harṣa's reign. The principal among these, is the work of the Chinese Pilgrim, Hiouen Tsang, who visited India during 629-645 A.D. He gives a detailed account of King Harṣavardhana of Kanauja, who ruled over the whole of the Northern India at that time. A comparative study of both the accounts given by the Chinese traveller and by Bāṇa has proved that Harṣavardhana Śilāditya of Hiouen Tsang's description is identical with King Harṣa, the great patron of Bāṇa. After utilizing different sources of information, historians have concluded that Harṣa reigned from 606 A.D. to

¹ As quoted by H.R. Karnik and V.D. Gangal in the introduction (p. xviii) to their edition of the Kādambarī (Mahāśvetāṣṭtānta).

² Cf. एवमनुश्रूयते—पुरा किल भगवान् - - HC. I, p. 7.

647 A.D.¹. Therefore, Bāṇa must have flourished in the first half of the seventh century A.D.

Besides this, there are other external evidences which corroborate the above date assigned to Bāṇa. Ruyyaka (1150 A.D.) has mentioned the Harṣacarita and has cited an extract from Kādambarī in his Alamkārasarvasva². Kṣemendra (1050-1100 A.D.) has named Bāṇabhaṭṭa several times in his works³. Namisādhu (1069 A.D.), in his commentary on Rudraṭa's Kāvyaālamkāra cites the Harṣacarita and Kādambarī as the example of Ākhyāyikā and Kathā respectively⁴. Bhoja (1025 A.D.) says in his Sarasvatikanṭhābharana that Bāṇa is not as excellent at poetry as he is at prose⁵. Dhanañjaya (1000 A.D.) mentions Bāṇabhaṭṭa by name in his Daśarūpaka⁶. Ānandavardhana (850 A.D.) mentions the Harṣacarita and Kādambarī of Bāṇa by name⁷. Vāmana (750-800 A.D.) appears to quote some

¹ Vincent A. Smith, Early History of India, Oxford, 1924 (Fourth Edition) p. 348 f.

² "यस्तपोवनमिति मुनिभिः - - -" इत्यादि हर्षचरिते श्रीकण्ठाख्य-जनपदवर्णनेः ।

p. 47 of Alamkārasarvasva (Bombay ed.); चित्रकर्मसु वर्णसंकरो यतिपु दण्डग्रहणानि (Kā1. p. 10) is quoted on p. 156 of Alamkārasarvasva. For other references to Harṣacarita in the Alamkārasarvasva, vide Kane's introd. to Kādambarī p. vii.

³ न तु यथा भट्टबाणस्य "ज्यत्युवेन्द्रः स चकार - - -"

Aucityavicāracarcā, Banaras ed. 1933, p. 17; यथा च भट्टबाणस्य "कटुध्वणन्तो मलदायकाः खलाः - - -"

Kavikanṭhābharana Saṁdhi II. Both these verses are found in the metrical Introduction to the Kādambarī.

⁴ Kāvyaālamkāra with the commentary of Namisādhu, NSP, 1909 p. 170, 171.

⁵ यादृग्गद्यविधौ बाणः पद्यबन्धे न तादृशः ।

Sarasvatikanṭhābharana, Banaras ed. Vol. I, p. 142.

⁶ यथा हि महाश्वेतावर्णनावसरे भट्टबाणस्य - - -

Daśarūpaka, II. 35 (NSP. ed.)

यथा कादम्बर्या वैशम्पायनस्य *ibid.*, IV, 66 (NSP. ed.)

⁷ यथा स्थानीयद्वाराख्यजनपदवर्णने भट्टबाणस्य—"यत्र च मत्तमातंग-गामिन्यः - - - Dhvanyāloka p. 245 (above cited ed.) यथा हर्षचरिते सिंहनादवाक्येषुवृत्तेऽस्मिन्महाप्रलये - - -" p. 297; यथा कादम्बर्या कादम्बरी-दर्शनावसरे p. 222.

words from Kādambarī in his 'Kāvyālaṃkārasūtravṛtti¹.

These references to Bāṇa and his works by the writers ranging from the 12th century to the 8th century A.D. prove that Bāṇa was well-known as a poet in the 8th century A.D. This confirms the above conclusion that Bāṇa, a contemporary of King Harṣa, lived in the first half of the 7th century A.D.

3. *His Works:*

The Harṣacarita and the Kādambarī are the two celebrated prose works of Bāṇabhaṭṭa. Bāṇa has clearly mentioned his authorship in the beginning of both the works². The style of his works, though not equally polished, bears such a striking similarity with each other that reading them together one can easily conclude that they are the products of the same pen. In addition to this, they have been repeatedly referred to as the compositions of Bāṇa by different Alāṃkāra-writers³. As is clear from its very title, the Harṣacarita deals with the life of Harṣa, the illustrious emperor of Northern India and the patron of Bāṇa. Kādambarī, on the other hand, has for its theme a purely fanciful love-story, the heroine of which is a Gandharva princess named Kādambarī. The Harṣacarita seems to be an earlier composition than the Kādambarī. When the two works are compared from the literary point of view Kādambarī turns out to be superior to the Harṣacarita. Its refined treatment of the subject, its extraordinary construction and its polished style all prove it to be a product of Bāṇa's mature genius. Unfortunately, Bāṇa passed away before he could finish this fine novel and his worthy son Bhūṣaṇabhaṭṭa completed it. The part of the Kādambarī written by Bāṇabhaṭṭa is known as Pūrvabhāga and the supplement attached to it by his son is called the 'Uttarbhāga'. These two works will be dealt with in detail in the following chapters.

Bāṇa is also believed to have written a devotional poem

¹ 'अनुकरोतिभगवतो नारायणस्य' इत्यत्रापि, मन्ये, स्मशब्दः कविना प्रयुक्तो लेखकस्तु प्रमादान्न न लिखित इति । V. 2. 44.

² HC. III. p. 94; Introduction to Kād. Verse 20.

³ Vide above p. 36, for the verses of Harṣacarita and Kādambarī cited in the anthologies and for all the stray verses ascribed to Bāṇa vide F.W. Thomas's ed. of Kavīndravacanasaṃuocaya, pp. 55-59.

called Caṇḍīśataka which consists of 102 stanzas in praise of Caṇḍī, a form of the Goddess Durgā. A manuscript of the Caṇḍīkāśataka was recovered by Dr. Bühler, who identified its author, mentioned in its colophon, to be Bāṇabhaṭṭa, whose name was wrongly spelt there as Śrāvaṇa or Śrīvaṇabhaṭṭa¹. Traditional anecdotes ascribe to Bāṇabhaṭṭa the composition of a Caṇḍīśataka. The legends that are mentioned in the Jaina commentaries² on the Bhaktāmarastotra of Mānatuṅga, contain, it is said, this much of fact that Bāṇa did compose a Caṇḍīśataka. Verses from the Caṇḍīśataka are cited in the Sarasvatikaṇṭhābharaṇa, in the Kāvya prakāśa, in the Kāvyaṇuśāsana of Vāgbhaṭa, in the Arjunavarmadeva's commentary on the Amaruśataka³, and in several anthologies⁴, under Bāṇa's name.

In addition to this we have the remark of Bhoja, who, in his Sarasvatikaṇṭhābharaṇa, says that 'Bāṇa does not excel so much in verse as in prose'⁵. We agree with Prof. P.V. Kane on the point that the few verses that occur in the two prose romances of Bāṇa could not have led a critic to form such an opinion. There might have existed some other compositions in verse written by Bāṇa in the time of Bhoja, on which the above comment was based. Caṇḍīśataka may have been one of them because we have seen that Bhoja quotes two stanzas from the Caṇḍīśataka which proves that he was aware of the work. All these allusions corroborate the fact that Bāṇa wrote the Caṇḍīśataka. Then, we notice that Bāṇa gives an impressive word-picture of the temple of Caṇḍīkā in his Kādambarī

¹ Bühler 'On the Caṇḍīkāśataka of Bāṇabhaṭṭa' in the IA. Vol. I, p. 111.

² *Vide* above p. 32.

³ Arjunavarmadeva while quoting a verse (37) from the Caṇḍīśataka clearly mentions the name of Bāṇabhaṭṭa as its author:

उपनिबद्धं च भट्टबाणेनैवंविध एव संग्रामप्रस्तावे देव्यास्तत्तद्भंगि-
भिर्भगवता, भर्गोष सह प्रीतिप्रतिपादनाय बहुधा नर्म । यथा 'दृष्ट्वावासक्तदृष्टिः - - -
(Quoted in P.V. Kane's Introduction to Kādambarī, p. xviii).

⁴ Verse 66 of Caṇḍīśataka is quoted in the Saduktikarṇāmrta of Śrīdharaḍāsa, in the Śārngadharaṇapaddhati, in the Hārāvalī or Subhāṣitahārāvalī of Harikavi and in Parab's Subhāṣitaratnabhāṇḍāgāram.

⁵ *Vide* p. 36, footnote 5 of this book.

and often refers to her with great reverence¹. It is, therefore, quite possible that he wrote a century of verses in her honour.

The main theme of the Caṇḍīśataka is the combat between the Goddess Caṇḍī and the demon Mahiṣa, ending in her victory over the demon. The story of Caṇḍī's incarnation and her struggle with Mahiṣa is narrated in the Devīmāhātmya². Bāṇa may have had this or some such story in his mind when he wrote the Caṇḍīśataka. It is true that Bāṇa, who is foremost among prose writers, could not be ranked with the top-most composers of verse, yet his verses have their own charm. They are obviously influenced by the highly laboured style of the author of Kādambarī, which abounds in poetical embellishments, sound-producing syllables and long compounds. The Pāñcālī style of Bāṇa has attained the strength (ojas) in the Caṇḍīśataka which is the characteristic feature of Gaudī. The metre chosen is the śragdharā. Compounds are profusely used³ and alliteration occurs frequently⁴. The 'pun' (śleṣa) and the 'assonance' (Yamaka) are used in abundance and sometimes almost a whole stanza contains double meaning⁵. Among other rhetorical devices may be mentioned 'apparent contradiction' (Virodha) and 'poetic fancy' (Utprekṣā) which are used with great vivacity. The simile (Upamā) is, however, used very rarely.

Besides these, Bāṇa had probably written a few more works

¹ पथिकजननमस्त्रियमाणप्रवेशपादपोत्कीर्णकात्यायनीप्रतियातनं—

HC. II, 57.

- - - अकारणोऽपि क्रूरतया बद्धत्रिपताकोदग्रभृकुटिकराले ललाटफलके
प्रबलभक्त्याराधितया मत्परिग्रहोऽयमिति कात्यायन्या त्रिशूलेनैवांकितम् - - -

Kād. p. 66.

² Mārkaṇḍeya Purāṇa, Adhy. 80.

³ पादोत्क्षेपाद्ब्रजदिभर्नखकिरणशतैर्भूषितश्चन्द्रगौरै—

मूर्ध्ना चोपतदिभश्चरणतलगतैरंशुभिः शोणक्षोभः ।

संन्यस्तालीनरलप्रविरचितकरैश्चचितः क्षिप्तकायै—

यस्या देवैः प्रनीतो हविरिव महिषः सावतादम्बिका वः ॥ (16)

See specially stanzas 10, 17, 22, 43, 44, 51, 54. Ed. Durgā Prasāda and Parab. "लेभे लोलेन्द्रनीलोपलशकलतुलांस्तादुमा सा श्रिये वः" (17)

⁴ "गूलं तूलं नु गाढं प्रहर हर हृषीकेश केशोऽपि वक्र" (23)

Confer stanzas 38, 70, 73.

⁵ Confer stanzas 21, 34, 55, 65, 68, 88.

which are not extant today but the existence of which may be inferred from different verses of Bāṇa, quoted in the works on Poetics and in various anthologies, which are not found in his existent works. Guṇavinayagaṇi, in his commentary on the Nalacampū of Trivikramabhaṭṭa, cites a verse from a drama called Mukuṭatāditaka written by Bāṇa¹. Nothing else, however, is known about this drama. Bāṇa may have written a work of this name which is now lost to us. Kṣemendra quotes a verse of Bāṇa in his Aucityavicāracarcā and tells that it is a description of Kādambarī's grief in separation from her lover². The verse is also cited in the Śubhāṣitāvalī (No. 1087) under Bāṇa. This has led many scholars to infer that the story of Kādambarī was written by Bāṇa in verse also³. It is not impossible that Bāṇa also wrote a Padyakādambarī, which was not as good as the Gadyakādambarī and hence perhaps Bhoja felt confirmed in his view that Bāṇa is not so excellent in versification as he is in writing prose. As the Gadyakādambarī was much appreciated by the critics, it acquired an extensive fame and gradually people forgot the Kādambarī written in verse.

- 1 यदाह मुकुटताडितकनाटके बाणः
 'आशाः प्रोपितदिग्गजा इव गुहाः प्रध्वस्तसिंहा इव
 द्रोण्यः कृत्तमहाद्रुमाः इव भुवः प्रोत्खातशैला इव ।
 विभ्राणाः क्षयकालरिक्तसकलत्रैलोक्यकण्टा दशां
 जाताः क्षीणमहारथाः कुरुपतेर्देवस्य शून्याः सभाः ॥'

cited by P.V. Kane (op. cit.) P. xx.

- 2 यथा वा भट्टबाणस्य - - -
 "हारो जलाद्रवसनं नलिनीदलानि प्रालेयशीकरमुचस्तुहिनांशुभासः ।
 यस्येन्धनानि सरसानि च चन्दनानि निर्वीणमेप्यति कथं स मनोभवग्निः ॥
 अत्र विप्रलम्भभरभग्नधैर्यायाः कादम्बर्या विरहव्यथावर्णनं माधुर्यसौकु-
 मार्यादिगुणयोगेन पूर्णेन्दुवदनेव प्रियंवदत्वेन हृदयानन्ददायिनीं
 दयिततमतामातनोति । Aucityavicāracarcā (Banaras ed. 1933), p. 5.

³ Peterson in his Introd. to Śubhāṣitāvalī (p. 63 f.) infers the same and finds out a few more verses, which may have belonged to Padyakādambarī. F.W. Thomas, however, does not accept this hypothesis. He, while compiling the verses of Bāṇa found in the Aucityavicāracarcā, in his introduction to the Kavīndravacanasaṃuccaya (p. 59), says: 'The verses quoted from the Padyakādambarī, are, of course, not by Bāṇa'.

We know that Bāṇa died leaving his Gadyakādambarī incomplete; the doubt arises if the Padyakādambarī was an earlier composition of Bāṇa.* But on the contrary, it is hard to believe that Bāṇa, a lover of novel ideas and new themes¹, would have written two works one in verse and the other in prose, on the same theme. Why, instead of a 'fresh subject-matter', did he choose a story already narrated by him, for this later, extensive and much laboured work, the Gadyakādambarī? Was the Padyakādambarī, a composition of some later poet, who tried to versify the immortal story of Kādambarī? In course of time, the Padyakādambarī may have been associated with Bāṇabhaṭṭa, the famous author of the story of Kādambarī. All these statements are, however, hypothetical and nothing can be concluded unless the work itself is obtainable, furnishing us with reliable internal evidence or unless some other material, which may throw light on the subject, is obtained.

M. Krishnamachariar attributes two other works namely Śivaśataka and Śāradācandrikā to Bāṇa, on the grounds that verses from the former are quoted under Bāṇa in anthologies and the latter is mentioned as a composition of Bāṇa in the Bhāvaprakāśa of Śāradātanaya² and in the Daśarūpaka.³ Śivaśataka is said to have verses in praise of Śiva and the Śāradācandrikā, a play, has a plot connected with Candrāpiḍa. Nothing, however, can be concluded on such meagre information unless the works themselves are recovered or some other evidence comes to light.

It would not be out of place here to consider the two old theories, now abandoned by almost all scholars, one of which

¹ An ideal composition, in his views, should contain a new matter: नवोऽर्थो जातिरग्राम्या etc.

Introduction to HC. verse 8; again he says: उत्कृष्टकविगद्यमिव विविधवर्ण-
श्रेणिप्रतिपाद्यमानाभिनवार्थसंचयम् Kād. p. 197.

² कल्पितं भट्टबाणेन यथा शारदचन्द्रिका ।

दिव्येन मर्त्यस्य वधः काव्यस्यावश्यभावतः ॥

Bhāvaprakāśa (GOS), p. 252.

³ चन्द्रापीडस्य मरणं प्रत्युज्जीवनान्तिमम् ।

कल्पितं भट्टबाणेन यथा शारदचन्द्रिका ॥

Vide M. Krishnamachariar's History of Classical Sanskrit Literature (Madras ed. 1937), pp. 451-52.

ascribes a drama named *Pārvatīpariṇaya* to Bāṇa and the other accredits him with the *Ratnāvalī*, a *Nāṭikā* by King Harṣa.

A śtanza, which occurs in the prelude of the *Pārvatīpariṇaya*, informs us that the play was written by Bāṇa, a descendant of Vatsa¹. A similarity in some ideas and in the mode of their expression is also found in the *Pārvatīpariṇaya* and the *Harṣacarita*. It was, therefore, thought that Bāṇabhaṭṭa, the author of *Harṣacarita* and *Kādambarī*, who was born in the illustrious family of Vatsa, had also written a drama named *Pārvatīpariṇaya*. This theory was completely refuted by R.V. Krishnamachariar, who ascribed the play to Vāmanabhaṭṭa Bāṇa, a protege of King Vema alias *Vīranārāyaṇa*, who lived in the latter half of the fourteenth and the first half of the fifteenth century A.D.². He mainly argued on the points that as verses from the *Pārvatīpariṇaya* are not cited by *Alaṅkāra*-writers and as the drama does not show the poetic genius of Bāṇa, it cannot be attributed to him. Mere similarity of expressions found in two works could not prove common authorship, for it can be also due to one's imitation of the other. In addition to this, the *Pārvatīpariṇaya* shows many similarities of style with the other works³ of Vāmanabhaṭṭa Bāṇa, who calls himself a descendant of Vatsa⁴. Thus Vāmanabhaṭṭa Bāṇa was the author of the play and not Bāṇa. This theory was supported by R. Schmidt⁵ and was accepted by many scholars. K.T. Telang has pointed out the fact that the *Kumārasambhava* of Kālidāsa and the *Pārvatīpariṇaya* deal with the same subject and the

¹ अस्ति कविसार्वभौमो वत्सान्वयजलधिकौस्तुभो वाणः ।

नृत्यति यत्सनायां वेधोमुखरंगलासिका वाणी ॥ 1, 4.

² R.V. Krishnamachariar's Introduction to the *Pārvatīpariṇaya* published in *Śrī Vāṇī Vilāsa Sanskrit Series* (No. 7), 1906.

³ Among the other works of Vāmanabhaṭṭa Bāṇa are a prose *Kāvya* called *Vīranārāyaṇacarita* or *Vemabhūpālacarita*, a glossary by name *Śabdaratnākara nighaṇṭu* and a *Bhāṇa* named *Śṛṅgārabhūṣaṇabhāṇa* etc.

⁴ In the beginning of the *Śabdaratnākara nighaṇṭu* Vāmanabhaṭṭa Bāṇa puts the epithet वत्सवंशशशिशिलामणिः

with his name and at the end of the 4th chapter occurs following sentence:

“इति वत्सकुलवामनभट्टवाणविरचिते शब्दरत्नाकरे ऋष्यध्यायश्चतुर्थः ।

⁵ IA. Vol. XXXV, for 1906 p. 215.

author of the latter work has clearly imitated the former¹. Now, Bāṇa, a poet of extraordinary talent, could not be suspected of such an imitation, so he does not appear to be the author of the drama in question. The theory however faced the opposition of P.V. Kane, who said that 'the work might have been written before Bāṇa attained the mastery of his mature years. He laid stress on the ideas found common in the play and the two prose works of Bāṇa and argued that writing on the same subject, Bāṇa, who was an admirer of Kālidāsa², should have naturally imitated him. Again, he said, non-mention of Pārvatīpariṇaya by later writers on Alarṅkāra is no argument and that a little similarity noticed between the Pārvatīpariṇaya and the other works of Vāmanabhaṭṭa Bāṇa may have been due to Vāmanabhaṭṭa Bāṇa having studied the drama of Bāṇabhaṭṭa and being influenced by it; otherwise the style of these is quite dissimilar³.

The theory of R.V. Krishnamachariar seems to be fairly justified. Pārvatīpariṇaya which is utterly devoid of the special literary merits of Bāṇabhaṭṭa, as displayed by his two prose works, could not be ascribed to him. Even if it would have been an earlier composition of Bāṇa, the characteristic features of his writings should have been brought out in it, at least in their unpolished primitive form. Bāṇa's amazing power of imagination and his highly ornate and elaborate style has no comparison with that of Pārvatīpariṇaya. Moreover, we cannot believe that Bāṇa, who strongly charges the plagiarists in his introduction to the Harṣacarita⁴, would have written a play closely imitating the work of Kālidāsa. So Pārvatīpariṇaya has been rightly ascribed to Vāmanabhaṭṭa Bāṇa.

The second theory⁵ which attributes the Ratnāvalī to Bāṇa is based upon a statement found in the Kāshmīr manuscripts of the Kāvyaaprakāśa (Ucch. 1) which runs as follows:

“श्रीहृषदिर्बाणादीनामिव धनम्”

¹ IA. Vol. III, for 1874, p. 219.

² Vide HC. I, verse 16, where Kālidāsa is praised.

³ P.V. Kane, Introduction to his edition of Kādambarī, pp. XVIII-XX.

⁴ Vide HC. I, verse 6.

⁵ This theory was first propounded by Fitzedward Hall Vide his introduction to Vāsavadattā p. 15 footnote.

Here, it is said that one of the objects of poetry is the acquisition of wealth, such as Bāṇa and others got from Harṣa and others. In other manuscripts, the name Dhāvaka is mentioned instead of Bāṇa¹. While interpreting the above passage, several commentators explain that Dhāvaka passed his own work Ratnāvalī in the name of Harṣa and obtained immense wealth from him². This led Fitzedward Hall, to guess that Bāṇa wrote the Ratnāvalī in Harṣa's name and got enormous wealth. A controversy started concerning the authorship of Ratnāvalī and the subject was discussed for a long time by various scholars³. Now it is almost accepted that the three dramas, viz., Ratnāvalī, Priyadarśikā and Nāgānanda, were written by one and the same author⁴ and that author is King Harṣa. The whole discussion need not be reproduced here, suffice it to say that the few important evidences produced, prove that Harṣa and not Bāṇa was the author of Ratnāvalī.

The Ratnāvalī is written in a style that is simple and lucid and bears no similarity to Bāṇa's difficult and rather adorned style. Again if the above theory is accepted then the question arises as to why Bāṇa sold Ratnāvalī and not Kādambarī which would have brought him a greater amount of wealth. Then we have many evidences to prove that Harṣa himself was

¹ The passage runs thus: "श्रीहर्षदिर्धाविकादीनामिव धनम् K.P., Ucc. I

² Vaidyanātha (1684 A.D.) in his commentary on the Kāvya prakāśa says: श्रीहर्षाख्यस्य राज्ञो नाम्ना रत्नावलीनाटिकां कृत्वा धावकाख्यकविर्बहु धनलेभे इति प्रसिद्धम् ।

Jayarāma annotates on this: धावकनामा कविः स्वकृतां रत्नावलीं नाम नाटिकां विक्रीय श्रीहर्षनाम्नो नृपाद् बहु धनं प्रापेति पुराणवृत्तम् ।

Nāgeśa Bhaṭṭa and a few other commentators of the Kāvya prakāśa follow the same interpretation.

³ A special bibliographical list on the problem of the authorship of the drama is given in the Priyadarśikā, published in the Columbia University Indo-Iranian Series, with an English translation by G.K. Nariman, A.V. Williams Jackson and Charles Ogden, New York, 1923, pp. xxi-xxiii.

⁴ The unity of authorship of the three plays is proved on the basis of internal evidences such as the similarity of thoughts, style and tone, parallels of situation and the common occurrence of some verses in the three plays. A list of parallels found in these dramas is given in Williams-Jackson and Ogden's Introduction to Priyadarśikā (op. cit. ed.) pp. lxxvii-lxxviii; N.G. Suru, Introd. to his ed. of Priyadarśikā pp. XXX-XXXIV.

a poet of no mean order. There are allusions to the poetic talents of Harṣa by Bāṇa himself¹ and by some other writers². Besides this, verses from the Ratnāvalī, the Priyadarśikā and the Nāgānanda are cited by later poets and writers on Alaṃkāra, some of whom expressly ascribe them to King Harṣa³. In addition to this, we have the important testimony of Buddhist Chinese traveller, I-Tsing, who visited India in the last quarter of Seventh century A.D. He testifies that the play Nāgānanda was written by Harṣa, who flourished in the seventh century A.D.⁴. Now, that it has been already proved on the basis of internal evidence, that the three plays are works of one and the same author, there should be no hesitation in accepting that Harṣa was the author of Priyadarśikā and Ratnāvalī also. Moreover, in the prologue of each drama, Harṣa's name is mentioned as the author of the play. Later

¹ राज्ञां सम्भाषणेषु परित्यक्तमपि मधुवर्षन्तम्, काव्यकथास्वपीतामृत-मुद्रमन्तम् HC. II p. 71; अस्य कवित्वस्य वाचो न पर्याप्तोविषयः HC. II, p. 78; सर्वविद्यासंगीतगृह्मिव सरस्वत्याः HC. II, p. 76.

² Jayadeva (11th century A.D.) calls Harṣa the delight of Poesy in the form of a lady: हर्षो हर्षः (*Vide infra* p. 365). Soddhala (11th century A.D.) in his Udayasundarikathā mentions the name of Harṣa among other king-poets: कवीन्द्रैश्च विक्रमादित्यश्रीहर्षमुंजभोजदेवादि भूपालैः p. 150 (ed. C.D. Dalal and E. Krishnamacharya, GOS, Baroda, 1920).

In another place he calls him a king who 'took delight in speech'. The stanza runs thus:

श्रीहर्ष इत्यवनिवर्त्तिषु पार्थिवेषु नाम्मैव केवलमजायत वस्तुतस्तु ।

गीर्हर्ष एष निजसंसदि येन राज्ञा सम्पूजितः कनककोटिशतेन बाणः ॥

Udayasundarikathā. p. 2 (above cit. ed.)

³ Dāmodaragupta (8th century A.D.) quotes verses from the Ratnāvalī in his work named Kuṭṭanīmatam and ascribes this play to a king who appears to be king Harṣa. *Vide Kuṭṭanīmatam, Tanasukharām M. Tripāṭhīś-* ed., 1924, p. 285 f. Khemendra quotes verses from the Ratnāvalī in his Kavikaṇṭhābharana and Aucityavicāracarcā and explicitly attributes them to Bāṇa.

⁴ 'King Śīlāditya versified the story of Bodhisattva Jīmūtavāhana (Chinese, 'cloud-borne'), who surrendered himself in place of a Nāga'. This version was set to music (lit. 'string and pipe'). He had it performed by a band accompanied by dancing and acting, and thus popularised it in his time.—I-Tsing's "Records of the Buddhistic Religion"—Translated by Takakasu. pp. 163-64, Oxford, 1896.

authors who cite verses from these plays have never been found doubting Harṣa's authorship. It is only in the seventeenth century that commentators of Kāvya-prakāśa are seen declaring that Harṣa was not the real author of Ratnāvalī. But as these commentators flourished many centuries after Ratnāvalī was written, it is said that their statements could not be taken as authority. And if their interpretation is not taken into consideration, the statement of Mammaṭa would appear to mean only this that Bāṇa and others received wealth from their patrons in appreciation of their works. There is no doubt that Bāṇa was richly rewarded by Harṣa, for this has been referred to by Bāṇa himself¹, as well as, by some later poets². Evidently, the reward would have been bestowed by Harṣa as a token of appreciation, for further encouragement and not as a sale price. Thus we can safely conclude that the author of Ratnāvalī was not Bāṇa but Harṣa, a renowned King-poet of India.

4. His Scholarship:

Bāṇa was a highly learned poet. Born in a family of erudite Brahmins³, reputed for their scholarship, Bāṇa inherited a

¹ स्वल्पैरेव चाहोभिः परमप्रीतेन प्रसादजन्मनौ मानस्य प्रेम्णो विस्रम्भस्य
द्रविणस्य नर्मणः प्रभावस्य च परां कोटिमानीयत नरेन्द्रेणेति ।

HC. Ucch. II p. 82.

² Soḍḍhala tells that Bāṇa was worshipped by Harṣa with an offer of hundred crores of gold. The verse is quoted above on p. 45 of this book. A verse of Abhinanda (Rāmacarita, XXII, 100) contains the following line: श्रीहर्षो विततार गद्यकवये बाणाय बाणीफलम् ।

In a verse quoted in the Sārasamuccaya, a commentary on Kāvya-prakāśa, it is said that the great riches offered to Bāṇa by Harṣa are not present today but the fame of Harṣa which spread through Bāṇa's fine statements has not faded even now:

हेम्नो भारतशतानि वा मदमुचां वृन्दानि वा दन्तिनां
श्री हर्षेण समर्पितानि कवये बाणाय कुत्राद्यतत् ।
या बाणेन तु तस्य सूक्तनिकरैरुद्धृक्किता कीर्तय-
स्ताः कल्पप्रलयेऽपि यान्ति न मनाङ् मन्ये परिम्लानताम् ॥

Cited by P.V. Kane (op. cit.) p. XL.

³ In the house of Kubera one of his remote ancestors, the parrots and the Sārikās in the cage used to check the boys who recited the hymns of Yajurveda and of the Sāmaveda. Vide Kād. verse no. 12.

scholarly aptitude and an instinct for learning. He got his early education under the able guidance of his father¹. After his father's death, before he started his travels, he tells us, there was no need for him to go abroad for learning². He was, however, not an aimless wanderer and had curiosity to see other lands³. While wandering, he used to attend various Universities and had discourse with learned men⁴. He travelled far and wide, saw different aspects of life and came in contact with various types of people. He closely observed human nature and became conversant with the world. Thus, he acquired a rich stock of wisdom and practical knowledge. The real, original and vivid pictures of human life and Nature depicted in his works are the result of all that he had observed and experienced.

Bāṇa had studied all the Vedas, the Vedāṅgas and various Śāstras⁵. He refers to his learning at the royal court⁶. He

¹ कृतोपनयनादिक्रियाकलापस्य समावृत्तस्य चतुर्दशवर्षदेशीयस्य पितापि श्रुतिस्मृतिविहितं कृत्वा द्विजजनोचितं निखिलं पुण्यजातं - - -

HC. I. p. 41.

² सति चाविच्छिन्ने विद्याप्रसंगे गृहान्निरगात् ।

HC. I. p. 42

³ देशान्तरालोकनकौतुकाक्षिप्तहृदयः

HC. I. p. 42

⁴ निरबद्यविद्याविद्योतितानि च गुरुकुलानि सेवमानः,

महार्हालापगम्भीरगुणवद्गोष्ठीश्चोपतिष्ठमानः ।

HC. I. p. 42

⁵ Reference to these are found in Bāṇa's works some of which are quoted here:

(a) केचिदृचः स्तुतिचतुराः समुदचारयन् । केचिदपचितिभांजि यजूंष्यपठन् ।

केचित्प्रशंसासामानि जगुः । अपरे विवृतक्रतुक्रियातन्त्रान्मन्त्रान्व्याचक्षिरे ।

HC. I. pp. 7-8.

(b) शिष्यद्वयेनेव पदक्रममुखरेण नूपुरयुगलेन वाचालितचरणा

HC. I. p. 8.

(c) समुच्चारिततृतीयसवनब्रह्मणि ब्रह्मणि

HC. I. p. 14.

Savana was the sacrifice at which libations of Soma were offered. There were three Savanas—प्रातः सवन, माध्यन्दिन सवन and तृतीय सवन (*Vide* P.V. Kane's ed. of the HC., 1918, First Edition, Notes on chapter I, p. 33).

(d) ज्योतिषमिव ग्रहमोक्षकलाभागनिपुणम्

Kād. p. 200.

(e) व्याकरणमिव प्रथममध्यमोत्तमपुरुषविभक्तिस्थितानेका-

देशकारकाख्यातसंप्रदानक्रियाध्ययप्रपञ्चसुस्थितम्

Kād. pp. 198-99.

⁶ Quoted above on p. 31, footnote 3 of this book.

appears to have a considerable acquaintance with the various systems of philosophy¹ and with music², painting³, etc. He often alludes to the Rāmāyaṇa, Mahābhārata and the Purāṇas⁴. A great number of his similes are based on Purāṇa-legends⁵. Persons who are unacquainted with Indian Mythology cannot follow his ideas at places where mythology is referred to. Bāṇa was well conversant with the literature available in his time. He admires the poetry of some of his predecessors and some preceding works in introductory verses to Harṣacarita⁶. He also had a complete knowledge of the science of Rhetoric⁷. He was a master of the art of composition and was

¹ (a) सांख्यमिव कपिलाधिष्ठितम् Kād. p. 88.

(b) मीमांसयेवानेकभावनानुविद्धया गीत्या देवं विरूपाक्षमुपधीणयन्तीम् Kād. p. 284.

(c) बौद्धेनेव सर्वास्तिवादशूरेण Kād. p. 114.

² गीतकलाविन्यासमिव निपादानुगतम् Kād. p. 68.

हारलतयेव प्राप्तकण्ठयोगया ग्रहपङ्क्तयेव ध्रुवप्रतिबद्धयाऋद्धयेव रागरक्त-
मुखवर्णया मत्तयेव घृणितमन्द्रतारयोन्मत्तयेवानेककृततालया—गीत्या ;

Kād. pp. 283-84.

³ चित्रकर्ममु वर्णसंकराः Kād. p. 10.

अवलम्बमानतूलिकालावुकांश्च लिखितानालेख्यफलकसंपुष्टान्
HC. VII. p. 217.

⁴ महाभारतपुराणेतिहासराभाषणेषु Kād. p. 169.

तत्र महाभारते वाच्यमाने श्रुतम्—अपुत्राणां किल न सन्ति लोकाः
शुभाः । पुंनाम्नो नरकात्रायत इति पुत्रः Kād. p. 139.

- - -पवमानप्रोक्तं पुराणं पपाठ । HC. III. p. 86.

नारदीयमित्र वर्ण्यमानराजधर्मम् Kād. p. 201.

⁵ Some such similes will be quoted later while dealing with Bāṇa's use of figures of speech.

⁶ The poets praised by Bāṇa are Vyāsa, Bhaṭṭāra Haricandra, Sātavāhana, Pravarasena, Bhāsa and Kālidāsa and the works he admires are Vāsavadattā and Brhatkathā.

⁷ Bāṇa often speaks of the various classes of composition:

(a) काव्यनाटकाख्यानकाव्याधिकालेख्यव्याख्यानादिक्रियानिपुणैः

Kād. p. 13.

(b) कश्चिदाख्यानकाव्याधिकेतिहासपुराणाकर्णनेन Kād. p. 14.

Continued on next page

familiar with the various styles of writing, used in the different parts of the country¹. His great wisdom and his eagerness to produce something unique², led him to choose the difficult task of writing high class prose and to elevate it to its highest perfection, which has no parallel in the history of Sanskrit literature.

Continued from pre-page

(c) काव्यनाटकाख्यायिकाख्यानकप्रभृतीनामपरिमितानां सुभाषितानामध्येता

स्वयं च कर्ता

Kād. p. 24.

(d) नाटकमिव पताकांकशोभितम्

Kād. p. 198.

Bāṇa also mentions some other matters of poetics such as Rasa, Śleṣa, Utprekṣā, Jāti, Dīpaka, Upamā and literary puzzles, etc. See introductory verses no. 10 and 20 to HC, and 8 and 9 to Kād. About literary puzzles he says:

कदाचिदक्षरच्युतकमात्राच्युतकबिन्दुमतीगूढचतुर्थपादप्रहेलिका-

प्रदानादिभिः...

Kād. p. 14.

¹ HC. I. verse 7.

² Cf. Kād. verse 20.

CHAPTER III

THE PROSE WORKS OF BANA

A. THE HARṢACARITA

1. *The Contents of Harṣacarita :*

The Harṣacarita begins with a metrical introduction consisting of twenty one stanzas. They contain, first a salutation to Śiva and Pārvatī and then to Vyāsa, the author of Bhārata. Further, the poet speaks of poetasters and plagiarists and regrets that there are innumerable poets who are poets only in name while the poets that possess creative genius are not many. Bāṇa then refers to the characteristic features of different styles which are employed by the poets of different parts of the country. He tells us that the poets of North, are fond of puns, of the West, favour the sense, of the South, exhibit poetical fancy and Gauḍa poets love an ostentation of syllables. He also expresses his views with regard to the qualities of an ideal composition, which, he himself affirms, are difficult to achieve. The qualities mentioned by him are a new subject, uncommon use of Jāti (or Svabhāvokti), puns, which could be understood without labour, an explicit sentiment and a very close arrangement of syllables. Bāṇa then proceeds to offer his tribute of praise to the celebrated works and authors of Ākhyāyikās, the Vāsa-vadattā, the prose composition of Haricandra, Sātavāhana's immortal collection of fine sayings, the work (Setubandha) of the illustrious poet Pravarasena, Bhāsa's dramas, Kālidāsa's sweet sayings and the marvellous Bṛhatkathā. Thus he mentions some of his great predecessors by name and gives information of immense value to the historian of Sanskrit literature. Further, he tells us that on remembering the deeds (utsāhas) of

Ādhyarāja¹, he dares not to compose a poem, but inspired by his devotion for the King, he is going to write an Ākhyāyikā. Then after praising the excellent qualities of an Ākhyāyikā, the poet ends the metrical introduction with a verse, glorifying Harṣa and wishing him success.

After the metrical prelude starts the prose story. In the first chapter named Vātsyāyanavaṁśavarṇanam, Bāṇa gives an account of his family, his own birth and of his early life. Once in the Brahmāloka, when the gods had assembled around Lord Brahmā, Durvāsas, the great ascetic, in an angry mood, made a mistake while singing a sāman. On hearing it, the goddess Sarasvatī laughed, on which she was cursed by the great sage, to go down into the world of mortals. Brahmā, the Great Father, however, limited the duration of the curse upto the birth of her son.

Sarasvatī then descended to the world of mortals, accompanied by the great goddess Sāvitrī and both lived in a hut made of creepers, beside the great river Hiraṇyavāha, also called Śoṇa by the people. One day, there came Dadhīcā, son of the great sage Cyavana, who stayed in their hut for a short while on his way to his father. Both—Dadhīcā and Sarasvatī—fell in love with each other and they were united by their friends' efforts. In course of time, Sarasvatī gave birth to a son, whom she blessed with the boon of universal knowledge. Soon after the birth of her son, Sarasvatī, in accordance with the words of Lord Brahmā, went to the Brahmāloka, leaving her son with Dadhīcā. Dadhīcā gave him to his brother's wife Akṣamālā and retired to the woods to practice penance. Akṣamālā brought up the son of Sarasvatī called Sārasvata along with her son Vatsa. When they grew up, Sārasvata, in whom learning began to manifest itself, in accordance with his mother's blessings, conveyed his own knowledge to Vatsa, made him settle in a place called Prītikūṭa and went to his father, to

¹ Some scholars take 'Ādhyarāja' as the name of a poet while others deny it. Pischel (JRAS. for 1903 p. 830) and Keith hold that the word Ādhyarāja has been used in the sense of a great king, viz., Harṣavardhana himself. Thus Keith translates verse 18 of the Harṣacarita as follows:

'The mighty deeds of my great king which fill my heart though remembered only, restrain my tongue and forbid it to proceed to the poet's task'.

HSL. p. 316.

lead the life of an ascetic. Vatsa was the founder of a great family.

After a long time, Kubera was born in this Vātsyāyana family, who had four sons called Acyuta, Īśāna, Hara and Pāśupata. Pāśupata begot a son Arthapati, from whom were born eleven sons, of whom Citrabhānu had a son named Bāṇa, by his wife Rājadevī. Bāṇa's mother died while he was a child and his father brought him up with great care. When he was of about fourteen years of age, his father also died. Bāṇa grieved very much and when gradually his sorrow became less poignant, he started wandering from place to place with a group of companions, including literary men as well as a magician, a potter, a juggler, etc. He gained much experience and acquired a rich fund of knowledge during his wandering. Finally, he returned to Prītikūṭa, his native place and lived happily among his old friends.

The second chapter reveals to us how Bāṇa received a letter from Kṛṣṇa, the brother of king Harṣavardhana. This was an invitation to come to the King's court without delay as the King's ears had been poisoned against Bāṇa by some wicked persons. Next day, after performing some auspicious rites, Bāṇa started for his journey in the early morning. On the third day, he reached the camp of King Harṣa and admiring the King's stable on the way, went to see Harṣa. The King received him first in a very cold manner but afterwards Bāṇa won his favour. Here ends the second chapter named Rājadarśanam.

In the third chapter, called Rājavarṇanam, we are told that when Bāṇa returned home, his friends and relatives gave him a cordial welcome and made a request to tell the story of the Great King, Harṣa. Bāṇa expressed his inability to narrate the story of Harṣa's entire deeds and said that he was ready to narrate a part of it, if so desired. Next day, he started to relate the story of Harṣa as summarised below :

In the country of Śrīkaṇṭha, there is a city called Sthāṇviśvara. There ruled a king named Puṣpabhūti, who helped a Saivite sage Bhairavācārya in his hazardous undertaking and on the same occasion got a boon from goddess Lakṣmī that he would be the progenitor of a mighty race in which a great king will be born in due course, who will be known as Harṣa.

In chapter IV, named Cakravartījanmāvarṇanam, we learn

that in the line of Puṣpabhūti, as time passed on, was born a king called Prabhākaravardhana. He was a mighty warrior and a great devotee of the Sun. The Sun blessed the king and his queen Yaśovatī with two sons and a daughter. The eldest was the son Rājyavardhana, second was Harṣavardhana, who was born on an auspicious day and in a most favourable time, suitable for the birth of Cakravartīs. The births of the two princes were highly celebrated. When Rājyavardhana was entering his sixth year and Harṣa was learning to walk with the help of his nurse, a daughter, Rājyaśrī, was born. On this occasion, queen Yaśovatī's brother presented his son Bhaṇḍi, of about eight years of age, to Prabhākaravardhana, as a companion to Rājya and Harṣa. The king regarded Bhaṇḍi as his third son. Gradually, the two princes, with Bhaṇḍi as their companion brother, attained their youth. The king then placed in the service of the two princes, two brothers, about eighteen years old, viz., Kumāragupta and Mādhavagupta, who were the sons of the king of Mālavā. From that time onwards, these two always remained beside the two princes. Meanwhile Rājyaśrī also grew up to be a young accomplished maiden and her marriage to Grahavarman, son of Avantivarman of the Maukhari family, was celebrated with great pomp and splendour. Grahavarman took his bride Rājyaśrī to his own country.

Chapter V narrates that when Rājyavardhana came of age, suitable for bearing armour, his father sent him with some old ministers, some devoted feudatories and a large army northward, to fight against the Hūṇas. Harṣavardhana accompanied his brother Rājyavardhana up to the Kailāśa range and when Rājya had entered it, Harṣa remained outside and enjoyed hunting. There, he received the news of his father's serious illness and rushed back only to find him on his death-bed. A few days after, when there was no hope for the king's life, queen Yaśovatī, desirous of dying an 'avidhavā,' burnt herself in the fire. A short while after the incident, the king breathed his last. Overpowered by grief, Harṣa performed funeral rites and waited with great anxiety for his brother's return, to whom prompt messengers had been sent. This chapter gets from its theme the name 'Mahārājamarāṇavarṇanam'.

The sixth chapter relates how Rājyavardhana arrived, though successful in the war against the Hūṇas yet smitten with grief

on his father's death. He refused the throne and expressed his desire to retire into the forest. Rājya's determination dismayed Harṣa very much and he decided to follow his brother. When bark dresses were brought, there suddenly arrived Saṁvādaka, one of Rājyaśrī's attendants, weeping loudly and gave a terrible news. He said that on the very day when the news of Prabhākaravardhana's death reached there, the king of Mālavā killed Grahavarman and imprisoned Rājyaśrī, and her feet were fettered with iron bars, at Kānyakubja. He also informed about Mālavarāja's intention to attack Sthāṇviśvara. Hearing this, Rājyavardhana started on the same day for Mālavā. He restrained Harṣa, who was eager to follow him, and took with him only Bhaṇḍi and an army of ten thousand horses.

After many days had passed, Kuntala, the chief horseman, came with a gloomy appearance and told that Rājyavardhana, after an easy victory over the Mālavā army, was treacherously murdered by the king of the Gauḍas. Hearing this Harṣa became furious. Siṁhanāda, the friend and the commander-in-chief of Prabhākaravardhana, also provoked him to take revenge on his brother's death. Harṣa took a solemn oath to ruin the Gauḍas and dictated to his foreign minister a proclamation, to be despatched to all the kings that as he was about to come, all the kings should remain prepared either for surrender or for fight. Then he sent for Skandagupta, the chief of his elephant army and asked him to prepare his whole army for an expedition. Skandagupta admired Harṣa's vow and at the same time beseeched him to leave the habit of trusting everybody. He gave many examples of kings who were caught in treachery. Harṣa took heed and got ready for war. Thus ends the sixth chapter, nominated as 'Rājapratijñāvarṇanam'.

Chapter VII describes to us how on an auspicious day Harṣa worshipped Lord Śiva and after his coronation, set out for world conquest from the royal mansion. He made his first halt not very far from the banks of Sarasvatī. During his stay there, the chief accountant of the village offered him a golden seal, with a symbol of bull imprinted on it and requested him to issue orders under that seal on that very day. The next day, Harṣa marched on with his vast army, a very detailed and picturesque description of which is presented by Bāṇa, and reached the next halting place. There came Haṁsavega, a

messenger from Kumāra who was also styled as Bhāskaravarman, the king of Prāgjyotiṣa (Assam). He presented many gifts, the chief among which was the wonderful umbrella of Varuṇa, sent by his master as a token of friendship, to Harṣa. The king gladly accepted them and sent back Haṁsavega with many presents. Thereafter, Harṣa proceeded on his journey. On the way, he met Bhaṇḍi who was returning home with the booty taken in the war against the king of Mālavā, who was defeated by Rājyavardhana. Bhaṇḍi brought the tidings that when Kānyakubja was seized by a man named Gupta, Rājyaśrī escaped into the Vindhya, with her attendants. Harṣa then sent Bhaṇḍi against the Gauḍa king and himself went into the Vindhya, in search of his sister. This chapter gets the name 'Kṣatralabdhi' for it speaks of Harṣa's coronation.

The eighth chapter, shows Harṣa wandering in the Vindhya forest, where after several days, he met Vyāghraketu, son of the chieftain of the forest regions named Śarabhaketu, who introduced to Harṣa a Śabara youth named Nirghāta, who was the cousin of Bhūkampa, the commander-in-chief of the Vindhya regions. When asked whether he had seen a beautiful lady in the Vindhya, he answered in the negative but directed him to the place of an ascetic Divākaramitra, a convert from Brahmanism to Buddhism, whom Harṣa recalled as a friend of Graha-varman in his childhood. Harṣa went to the hermitage of Divākaramitra with Mādhavagupta and other kings. There he saw the great hermit, surrounded by his recluse pupils and devoted animals, who respectfully greeted him. When they were talking about Rājyaśrī, an ascetic suddenly came there and asked them to save the life of a lady in grief, who was ready to burn herself in fire. When Harṣa listened to the whole incident he recognised the lady as her sister and hurried with the ascetic to the place, where Rājyaśrī was about to ascend the funeral pyre. Harṣa consoled his sister and brought her into the hermitage of Divākaramitra. Harṣa then learnt from the attendants of Rājyaśrī, how she was imprisoned and how a noble named Gupta helped her to escape from her confinement; how then she heard of Rājyavardhana's death and how she, who had grown weak due to giving up of food, roamed in the Vindhya forest and ultimately decided to burn herself. At that time Divākaramitra offered an 'ekāvalī,' called Mandākinī, to Harṣa, which

was reputed to be an antidote against poison and which was originally possessed by the king of Nāgaś named Vāsuki. This 'ekāvalī' had also the capacity to assuage the grief of all living beings. The king gratefully accepted it. Rājyāśrī then expressed her desire to put on the red garments. Harṣa entreated her to remain with him until he had fulfilled his vow of ruining the whole family of his enemy. He also implored Divākaramitra to accompany him to comfort his sister through his teachings, and declared that after completing his vow he and his sister would take up the red robes. Divākaramitra readily agreed and Harṣa returned with the sage and Rājyāśrī to his army which encamped on the banks of the Ganges. The sun set, night came, and then arose the moon. Here ends the eighth and the last chapter.

It is clear that the book is incomplete. The real cause of its abrupt end is unknown to us. Many hypotheses are, however, made, one of which says that Bāṇa did not appreciate his patron's Buddhistic tendencies and hence restrained himself from completing this work. Another says, that while Bāṇa was writing this work Harṣa was defeated by Pulkeśin II and as Bāṇa did not want to mention Harṣa's defeat, he left writing the work. Yet another supposition is that Harṣa could not fulfil his vow to punish the Gauḍa king or perhaps forgave him in his Buddhistic attitude, which Bāṇa did not want to describe. Nothing, however, can be said with certainty. The remarkable point, in this connection, is the statement of Bāṇa made before starting the account of Harṣa's deeds that he was ready to give only a partial account of Harṣa's life¹. This appears to be a clear reason for the incompleteness of Harṣacarita.

2. *The Harṣacarita, an Ākhyāyikā:*

The Harṣacarita is an Ākhyāyikā. Bāṇa himself announces this fact in an introductory stanza to Harṣacarita². Some Alam-kāra writers posterior to Bāṇa also confirm it, as they cite the

कः खलु पुरुषायुषक्षतेनापि शबनुयादविकलमस्य चरितं वर्णयितुम् ।

एकदेशे तु यदि कुतूहलं वः, सज्जा वयम् ।

* HC. III. p. 92.

तथापि, नृपतेर्भक्त्याभीतो निर्वहणाकुलः ।

करोम्याख्यायिकाम्भोषी जिह्वाप्सवनचापलम् ॥

HC. I. Verse 19.

Harṣacarita as an example of Ākhyāyikā. Bāṇa had before him some Ākhyāyikās as well as certain works on Alamkāra¹, which laid down rules regarding the two classes of prose composition. Bāṇa shows his acquaintance with the Poetics and often refers to the Ākhyāyikā and the Kathā as two kinds of prose composition². He praises the authors of Ākhyāyikās, who preceded him in a verse and at the same time alludes to the two distinguishing features of the Ākhyāyikā, viz., the division into Ucchvāsas and the presence of verses in Vaktra metre³.

When we examine the Harṣacarita from the viewpoint of the rules laid down by Bhāmaha concerning the Ākhyāyikā, we do not find it in strict conformity with those rules. It, however, agrees with Bhāmaha's definition in the following points:

1. It is written in prose which contains words that are suitable to the matter and agreeable to the ear¹.
2. It deals with an elevated subject-matter (Udāttārtha)—the story of a great King—and describes events that actually happened. Though the events described are real, yet their presentation is distinctly marked with the poet's power of imagination, the scope of which, in the Akhyāyikā, is

¹ We have seen above that the Gīrnār Rock Inscription of Rudradāman mentions a few technical terms of Poetics thus indicating the existence of an Alamkāraśāstra as early as 150 A.D. Bhāmaha's (6th century A.D.) treatise on Poetics also existed at that time which Bāṇa may have consulted. Subandhu (latter half of the 6th century) also seems to be familiar with the science of Rhetoric. He speaks of the figures of speech Utprekṣā and Ākṣepa and of Śrīkhalābandha in the arrangement of words:

शृङ्खलाबन्धो वर्णग्रथनासु उत्प्रेक्षाक्षेपो काव्यालंकारेषु

Vāsavadattā, p. 104 (Banaras ed. 1954).

Subandhu also mentions the division into Ucchvāsas and Vaktra metre and elegant puns which adorn the composition and a good poet:

दीर्घोच्छ्वासरचनाकुलं सुश्लेषवक्त्रघटनापटु सत्कविकाव्यवचनमिव

Vāsavadattā, p. 170.

This shows that Poetics had progressed long before Bāṇa.

² Vide above p. 48 of this book.

³ उच्छ्वासान्तेऽप्यखिन्नास्ते येषां वक्त्रे सरस्वती ।

कथमाख्यायिकाकारा न ते बन्धाः कवीश्वराः ॥ HC. I. Verse 10.

⁴ Bāṇa himself extols the finely arranged easy and elegant words used in the Ākhyāyikā (HC. I. Verse 20).

admitted by Bhāmaha, when he says 'kaveḥ abhiprāyakṛtaiḥ kathanaīḥ kaiścidañkitā'.

3. It is divided into chapters called Ucchvāsas.
4. It contains verses in Vaktra and Aparavaktra metres.

The points on which the Harṣacarita differs from the account of the Ākhyāyikā given by Bhāmaha are as follows:

1. Here the hero, Harṣavardhana, does not narrate his own deeds but his deeds are narrated by the other person, viz., Bāṇa, whom Prof. Keith calls the sub-hero.
2. The kidnapping of a girl is not described in it. Love in separation finds little scope in the description of the love-lorn condition of Sarasvatī. About the year, we may say that though it is not described openly yet two wars which Rājyavardhana fought against Hūṇas and against the King of Mālavā are referred to. The description of moon-rise at the end of the eighth chapter is taken as signifying the final victory (Udaya) of the hero by many scholars.
3. The verses in Vaktra and Aparavaktra metre do not give any intimation of future events but only suggest something connected with the current topic.

Thus we see that the rules laid down by Bhāmaha are not strictly observed by Bāṇa. It may be possible that he had some other work on Poetics before him, which he followed or he was influenced by current practice. The authors of Ākhyāyikās, coming after Bhāmaha, perhaps realised that it was not essential to introduce all the features of an Ākhyāyikā, as shown by Bhāmaha, for some of these, even if altered, do not make any substantial difference. This may have led them to violate certain rules given by Bhāmaha. The same practice is seen in the Harṣacarita, a little variation in some of the rules given by Bhāmaha did no harm and it was later regarded as a unique example of the Ākhyāyikā.

The Harṣacarita shows full concordance with the rules laid down by Rudraṭa with regard to an Ākhyāyikā¹:

¹ For the definition of Ākhyāyikā given by Rudraṭa see pp. 23-24 of this book.

1. The first Ucchvāsa of the Harṣacarita opens, as desired by Rudraṭa, with an introduction in verse. These verses are written in Śloka metre, except the last which is in Jagatī. This metrical introduction includes a salutation to the devas and the guru, a glorification of the preceding poets, author's admittance of his own incapacity to write a Kāvya and then the cause—his devotion for the King—, which, in spite of his inability, induces him to compose the Kāvya. This metrical introduction comes to an end after one verse in the praise of Ākhyāyikā and one in Harṣa's glorification.
2. After this starts the prose narrative and an account of the poet's family and of his own early life, in prose.
3. The Harṣacarita is divided into eight Ucchvāsas.
4. Each Ucchvāsa, except the first (which opens with a series of verses), has two verses in the beginning with a double meaning, one, a general one, and the other, indicative of future events. The metre of these verses is Ārya, except in the third and the fourth Ucchvāsa, where, unlike Rudraṭa's restrictions, one verse is in Śloka metre and the other in Āryā. It is a very small difference. Rudraṭa may have meant that the pair of opening verses are mostly in Āryā metre but not compulsorily so.
5. The Harṣacarita also fulfils Rudraṭa's requirement of some inserted verses inside the Ucchvāsas. The metres of these verses are Vaktra, Aparavaktra, Āryā and others, a licence for which is given by Rudraṭa. We have a verse called Aparavaktra by the poet in the first Ucchvāsa; three verses in the second, of which one is in Vasantatilakā, another is in Śārdūla-vikrīḍita and the third is designated as Aparavaktra; two couples of verses, one in Āryā and the other in Śragdharā, in the third Ucchvāsa; a pair of verses, which Bāṇa himself says, is in Vaktra and Aparavaktra metre and a verse in Āryā in the fourth Ucchvāsa; two verses in Śloka and Aparavaktra metre in the fifth; and one stanza in Āryā metre in the sixth Ucchvāsa; the remaining two Ucchvāsas have no verses in the body of the prose. Some of the verses inserted in the Ucchvāsas do employ the figures of speech Samāsokti, Anyokti or Śleṣa as prescribed by Rudrata, and through their secon-

dary meaning remove the doubt of the person^{*} before whom these verses are read. As for example, in the first *Ucchvāsa* an *Aparavaktra* verse is sung by the keeper of swans, the conveyances of *Brahmā*, at a place not far from the place of *Sarasvatī*, while she is mentally worried as to how she will descend to the world of mortals. The verse is addressed to a 'kalahaṁsī' advising her to descend into a pond for the time being and thence to return to the abode of lotuses (i.e. lake). Secondly, it is an advice to *Sarasvatī* to descend to the world of mortals from where she will again return to the *Brahmaloka*. On hearing this *Sarasvatī* decides to descend to earth¹. But all the inserted verses are not of this pattern. Some are merely descriptive e.g. the *Śārdūlavikrīḍita* verse in the second *Ucchvāsa*, which describes the king's elephant called *Darpaśāta*.

Thus *Bāṇa's Harṣacarita*, on the whole, agrees with the account of an *Ākhyāyikā* as given by *Rudraṭa*. As *Rudraṭa* is later than *Bāṇa*, it can be concluded that the *Harṣacarita* served as an exemplar for *Rudraṭa's* definition of *Ākhyāyikā*.

Besides this, the *Harṣacarita* appears to be in accordance with what some later *Alaṁkāra* writers say. It profusely employs long and medium sized compounds and thus agrees with the statement of *Daṇḍin* that 'ojas', i.e., profusion of compounds, is the soul of prose and is exhibited in the *Ākhyāyikā*, etc.² Short compounds are found in the *Harṣacarita*, as prescribed by *Ānandavardhana*³, at the time of delineating pathos, e.g., when king *Prabhākaravardhana* lies in his death-bed⁴ and when *Rājyaśrī* prepares to ascend the funeral pyre in the *Vindhya* forest⁵. *Viśvanātha*, the author of *Sāhityadarpaṇa*, also defines the *Ākhyāyikā* on the basis of *Harṣacarita* and cites it as an example.

¹ 'ग्रहमिवानेन पर्यनुयुक्ता । भवतु । मानयामि मुनेर्वचनम्'
इत्युक्तवोत्थाय कृतमहीतलावतरणसंकल्पा—ब्रह्मलोकतः सावित्री
द्वितीया निर्जगाम । HC. I. p. 18.

² *Kāvyaadarśa*, 1, 80-81.

³ Vide p. 26 of this book.

⁴ HC. V. pp. 157-60.

⁵ HC. VIII. pp. 246-49.

Thus we see that the *Harṣacarita* contains the distinctive features of an *Ākhyāyikā* and is accepted as an *Ākhyāyikā* not only by Bāṇa but also by the later writers on Poetics.

3. *The Historical Importance of Harṣacarita:*

The *Harṣacarita* is one of the few valuable historical Kāvya in Sanskrit literature. As its heading itself suggests, it gives an account of the deeds of King Harṣavardhana of Sthāṇviśvara (modern Thānesar). The *Harṣacarita* is not pure history. It is a prose Kāvya composed by a great poet, who flourished in the court of King Harṣa. The sense of hero-worship, which may have deterred Bāṇa from giving facts as they were and the poetic exaggerations abundantly found in the *Harṣacarita* have reduced its historical value to a certain extent, nevertheless, the importance of *Harṣacarita* as one of the chief sources, which supply information about Harṣa's time, is high. Specially, from the view point of social history, this work is of utmost importance. It supplies us with ample material for drawing a true picture of the society in the 7th century A.D.

The *Harṣacarita*, although a prose romance, is historically not unauthentic. Fortunately, we have got lot of historical matter which sheds light in abundance on Harṣa's time. A principal source of Harṣa's history is the contemporary work of the Buddhist Chinese traveller Hiuen Tsang. This pious pilgrim came to India in 629 A.D., visited almost the whole of India and returned to his native land in 644 A.D. Hiuen Tsang gives a full account of Harṣa's reign. He describes in detail the social, political and religious conditions of India in the seventh century. His work¹ is the main evidence which confirms the authenticity of Bāṇa's *Harṣacarita*. Besides, Hiuen Tsang's record, there are also some inscriptions of Harṣa and his contemporaries, which give ample information about Harṣa's reign. Three important inscriptions of Harṣa are the Sonpat Copper seal inscription², the Banskhera Copper plate

¹ Si-Yu-Ki, translated into English by Samuel Beal in two Volumes—*"Buddhist Record of the Western World"*, London, 1884.

² *Corpus Inscriptionum Indicarum* Vol. III, Fleet's Gupta Inscriptions, No. 52 pp. 231-32.

inscription¹ and the Madhuban Copper plate inscription². As it will be out of place here to examine the whole of the historical matter about Harṣa's time, as supplied by the above mentioned sources and by the Harṣacarita³, we propose to mention only a few points which will prove the historical authenticity of the Harṣacarita.

Hiuen Tsang informs us that during his travels in India (629-645 A.D.), King Harṣavardhana (Ho-li-sha-fa-tān-na) was the supreme ruler of Northern India. He had succeeded his elder brother Rājyavardhana (Ho-lo-she-fa-tān-na). Their father was Prabhākaravardhana (Po-lo-kie lo-fa-tān-na).⁴ This is in agreement with Bāṇa's Harṣacarita. Bāṇa's statement that King Prabhākaravardhana was a great devotee of the Sun is confirmed by the Madhuban copper plate inscription of Harṣa, which describes King Prabhākaravardhana as 'Paramādityabhakta'⁵.

Bhaṇḍi of the Harṣacarita is mentioned as Po-ni by Hiuen Tsang⁶, and Bāṇa's mention of the Gauḍa king, who treacherously murdered Rājyavardhana⁷, is also corroborated by the record of the Chinese pilgrim⁸. Bāṇa, however, does not write

¹ Vol. IV, p. 208.

² EI. Vol. VIII. p. 105.

³ Reference may be made here to some of the valuable books and articles which deal with the subject in detail: K.M. Panikkar, Śrī Harṣa. of Kannauj, Bombay, 1922; Rādhākumuda Mukerji, Harṣa, Oxford, 1926; Gaurīśaṅkara Chatterjee, Harṣavardhana, Allahabad, Hindustani Academy, 1950 (and ed.); V.A. Smith, The Early History of India, Oxford, 1924 (4th ed.); C.V. Vaidya, History of Mediaeval Hindu India, Poona, 1921; R.C. Majumdar, Harṣavardhana - a Critical Study, JBORS. Vol. IX, pp. 311-25; Nihārarañjana Roy, Harṣa Śilāditya; a revised study, IHQ. 1927, Vol. III, No. 1, p. 772f.

⁴ BRWW. Vol. I, p. 210.

⁵ श्री परमादित्यभक्तो परमभट्टारक महाराजाधिराज श्रीप्रभाकरवर्धनः —
Fleet's Gupta Inscriptions p. 232 (op. cit.).

⁶ BRWW. Vol. I, p. 210; vide a discussion on it in Hall's Introd. to Vasavadattā, p. 54.

⁷ तस्माच्च हेलानिजितमालवानीकमपि गौडाधिपेन मिथ्योपचारोप-
चितविश्वासं मुक्तशस्त्रमेकाकिनं विश्रब्धं स्वभवन एव आतर
व्यापादितमश्रीषीत् ।

HC. VI. p. 186.

⁸ BRWW. Vol. I, p. 210.

the name of Rājyavardhana's murderer and refers to him only as the Gauḍa King. According to P.V. Kane, 'Bāṇa perhaps purposely omitted the express mention of the murderer of the reigning emperor's elder brother'¹. Śaṅkara, the commentator of Harṣacarita, gives the name of this Gauḍa King as Śaśāṅka². His statement is confirmed by Hiuen Tsang who mentions the name of the murderer of Rājyavardhana as She-Shang-Kia (Śaśāṅka) the wicked King of Karnaśuvarṇa (Bengal)³. Harṣa and Sirḥhanāda also refer to the wicked nature of the Gauḍa king in the Harṣacarita⁴.

Another proof of the authenticity of the Harṣacarita is that it mentions Kumāra (Bhāskaravarman), King of Prāgjyotiṣa (Assam), who sent a messenger called Harṣavega with gifts for Harṣa as a token of friendship⁵. Hiuen Tsang also refers to the friendship between Kumāra-rāja and Harṣa⁶. Bāṇa's reference to the Hūṇas also confirms the authenticity of the Harṣacarita. Prabhākaravardhana is described as 'a lion to the deer in the form of Hūṇas'⁷. Again, Rājyavardhana is sent to fight against the Hūṇas by his father⁸.

Hiuen Tsang, however, does not agree with Bāṇa on one main point. According to Hiuen Tsang Harṣa ruled at

¹ P.V. Kane's introd. to Kād. (Third Edition, 1921) pp. XXXV-XXXVI. It is, however, said that in the words

प्रकटकलंकमुदयमान—ग्रावाशेशशंकमण्डलम् ।

(HC. VI. p. 178) Bāṇa alludes to the rise of the Gauḍa King Śaśāṅka.

तथाहि कृतोऽन्तो विनाशो येन स शशांकनामा गौडाधिपतिः ।

... तथाहि तेन शशांकेन विश्वासार्थं दूतमुखेन कन्याप्रदान-
मुक्त्वा प्रलोभितो राज्यवर्धनः स्वगेहे सानुचरो भुञ्जान एव
छद्मना व्यापादितः ।

HC. VI, p. 175.

² BRWW. Vol. I, p. 210; Vide also Watters, On Yuan Chwang's Travels in India, p. 343.

³ HC. VI, pp. 187-94.

⁴ HC. VII, pp. 214-25.

⁵ BRWW. Vol. I, pp. 217-18.

⁶ हूणहरिण केसरी HC. IV. p. 120

⁷ अथ कदाचिद्राजा राज्यवर्धनं कवचहरमाहूय

हूणान्दन्तु—उत्तरापथं प्राहिणोत् । HC. V. p. 150

Kanauj¹ and the throne had been accepted by him after great hesitation². From the *Harṣacarita*, on the contrary, we learn that after Rājya's death Harṣa started ruling over Sthāṇvīśvara without any hesitation³. According to Hiuen Tsang Bhaṇḍi pressed Harṣa to rule at Kanauj but Harṣa expressed his unwillingness and it was only after receiving instructions from Bodhisattiva Avalokiteśvara that Harṣa started to rule at Kanauj with the title Rājaputra and with the style Silāditya⁴. We, however, come to know from the *Harṣacarita* that Bhaṇḍi was not present at Sthāṇvīśvara at the time of Harṣa's accession to the throne. He had accompanied Rājyavardhana to Mālavā⁵ and met Harṣa only when the latter was on his way to punish the Gauḍa King⁶. To remove this discrepancy, it is said by the historians that the unwillingness of Harṣa to accept the throne was with regard to the throne of Kanauj, which was offered to him by the statesmen of Kanauj after the death of Grahavarman.⁷ At this time, Bhaṇḍi may have asked him to accept the throne. Later, Harṣa started to rule at Kanauj in conjunction with his sister⁸.

All the above evidence proves that the *Harṣacarita* is not unauthentic. R.K. Mukerji has remarked that, on the whole, Bāṇa, as a historian is sometimes more reliable than the Chinese pilgrim⁹. But as Bāṇa was primarily interested in writing a *kāvya* and not history, he has omitted many facts, which would have been of an immense value for historians. He has not taken care to mention the names of some of the important personalities, of whom he speaks. He does not mention the name of Queen Yaśomatī's brother who presented his son Bhaṇḍi to serve Rājya and Harṣa¹⁰. As we have seen above,

¹ BRWW. Vol. I. p. 209.

² *ibid.* Vol. I. p. 210.

³ HC. VII, pp. 202-203.

⁴ BRWW. Vol. I. p. 210.

⁵ HC. VI, p. 184.

⁶ HC. VII, pp. 225-26.

⁷ That Grahavarman belonged to Kannauj is evident from the *Harṣacarita*. Grahavarman was killed at Kanauja and Rājyaśri was imprisoned there (HC. VI, p. 183).

⁸ Smith, *The Early History of India*, 4th ed., pp. 350-51.

⁹ R.K. Mukerji, *Harṣa*, p. 20.

¹⁰ HC. IV, p. 135.

he has also omitted the name of the Gauḍa king, who murdered Rājyavardhana. Again, Bāṇa has not mentioned the name of the king of Mālavā, a reference to whom; he has made so many times. He informs us that two brothers named Kumāragupta and Mādhavagupta, sons of the king of Mālavā, were given as companions to Rājya and Harṣa by King Prabhākaravardhana¹. The killer of Grahavarman was also a Mālavā king, who was later defeated by Rājyavardhana². This king is identified by the historians as Devagupta, who is said to have been defeated by Rājyavardhana in the Madhuban copper plate inscription³. Rājya had fought only two battles, according to the Harṣacarita, one against the Hūṇas and the other against the Mālavā king, who had murdered Grahavarman. The name of this Mālavā king, therefore, was most probably Devagupta⁴. The Harṣacarita, as it is incomplete, does not describe the extent of Harṣa's empire, but there is a passage in its third chapter, which, according to historians, alludes to certain conquests of Harṣa⁵.

From the viewpoint of social history, the importance of the Harṣacarita is very great. A full and graphic picture of the contemporary society is revealed in this work. Bāṇa, being a very keen observer, gives valuable informations about the life of people in the 7th century A.D. Their occupations, their castes and religions, their habits and customs, their dresses and ornaments, etc., are vividly described by Bāṇa. It is not

¹ HC. IV, p. 138.

² HC. VI, pp. 183; 186; 227.

राजानो युधि दुष्टवाजिन इव श्रीदेवगुप्तादयः ।

कृत्वा येन कशाप्रहारविमुखाः सर्वे समं संयताः ।

EI. Vol. I. p. 67.

⁴ For a detailed discussion of the subject vide Hoernle, Some Problems of Ancient Indian History, JRAS. 1903, p. 562; C.V. Vaidya, History of Mediaeval Hindu India, Vol. I, pp. 34-39.

⁵ अत्र बलजिता निश्चलीकृताश्चलन्तः कृतपक्षाः क्षितिभृतः । अत्र प्रजापतिना शेषभोगिमण्डलस्योपरि क्षमा कृता । अत्र पुरुषोत्तमेन सिन्धुराजं प्रमथ्य लक्ष्मीरात्मीकृता । अत्र बलिना मोचितभूभृद्वेष्टनो मुक्तो महानागः । अत्र देवानाभिषिक्तः कुमारः । अत्र स्वामिनैकप्रहारपातितारातिना प्रस्थापिता शक्तिः । अत्र नरसिंहेन स्वहस्तविशसितारातिना प्रकटीकृतो विक्रमः । अत्र परमेश्वरेण तुषारशैलभुवो दुर्गायाः गृहीतः करः । HC. II, pp. 90-91.

possible, here, to give a full survey of the social conditions as reflected in Bāṇa's *Harṣacarita*, we shall, therefore, deal in short with a few main points¹.

The people were Āryan by race, though Dravidians had also got mixed with them². Bāṇa refers to the long nose of Dadhīca³ and Skandagupta⁴ and in contrast to that, describes the snub nose of the Śabara youth Nirghāta, who directs Harṣa to the hermitage of Divākaramitra⁵. People were divided into four castes and the king was the protector of the Varnas⁶. The Brāhmins were regarded as superior to the other three castes. The Brāhmins of the Vātsyāyana race kept themselves aloof from the other Brāhmins, Kṣatriyas and Vaiśyas⁷. The Brāhmins engaged themselves in learning and teaching and followed the Śrauta religion⁸. They performed sacrifices⁹ and lived a pure religious life. In the *Harṣacarita*, we have a description of the highly learned Brāhmins of the Vātsyāyana race, in which Bāṇa was born¹⁰. There was no caste hatred and inter-caste (Anuloma) marriages were common. Bāṇa refers to his two Pāraśava (son of a Brāhmin by a Śūdra wife) brothers.¹¹ Kṣatriya kings had no objection to marry a girl coming of a

¹ The subject has been dealt with in detail by a number of scholars. Reference to some of them is made here: C.V. Vaidya, *History of Mediaeval Hindu India*, Vol. I, p. 58f; K.R. Potdar, *Contemporary life as revealed in the works of Bāṇa*, *Journal of the University of Bombay*, Vol. XI, for 1942, Pt. 2, pp. 111-43; V.S. Aggrawal, *Harṣacarita—Eka Sāmskṛtika Adhyayana*, Patna, 1953, B.N. Sharma, *Women in Bāṇa's works*, P.O. XVI, 1951, p. 103f.

² C.V. Vaidya, *op. cit.*, Vol. I, p. 60.

³ द्राघीयसा घोणावंशेन शोभमानम् HC. I. p. 22.

⁴ निजनृपवंशदीर्घं नासावंशं दधानः HC. VI. p. 197.

⁵ अवनटनासिकम्, चिपिटाधरम् HC. VIII. p. 231.

⁶ तत्र च साक्षात्सहस्राक्ष इव सर्ववर्णधरं धनुर्दधानः HC. III. p. 99.

⁷ वर्णत्रयव्यावृत्तिविशुद्धान्धसः HC. I. p. 39.

⁸ आश्रितश्रीताः ibid.

⁹ अलुप्तक्रतुक्रियादक्षाः HC. I. p. 40; Vide also HC. II, pp. 44-45. It appears that animal sacrifices were also in vogue:

क्रीडत्कृष्णशारङ्छागशावकप्रकटितपशुबन्धप्रबन्धानि HC. II. p. 45.

¹⁰ HC. I. pp. 38-40.

¹¹ भ्रातरो पारशवौ चन्द्रसेनमातृषेणौ HC. I. p. 41.

royal Vaiśya family. The sister of Harṣa, who was a Vaiśya¹, according to Hiuen Tsang, was married to Grahavarman of the Kṣatriya Maukharī family. Generally, the Vaiśyas were connected with trade and the Śūdras, the fourth caste, were engaged in low services. An account of Bāṇa's companions gives a good idea of the various professions practiced by different people. Among Bāṇa's friends were a poet, an author, two flute players, two musicians, a painter, a gambler, a śaiva, a juggler, etc.²

This account of Bāṇa's friends also shows how people belonging to different classes and having different occupations used to mix with each other. During his stay at Harṣa's court, Bāṇa had become fully conversant with courtly life. He gives a graphic description of the camp³, of the royal stable⁴ and of the march of the army⁵, Bāṇa also describes city-life⁶, village-life⁷ as well as life in a hermitage⁸.

¹ BRWW, Vol. I. p. 209.

² अभवंश्चास्य वयसा समानाः सुहृदः सहायाश्च । तथा च । भ्रातरो पारशवो चन्द्रसेनमातृषेणौ, भाषाकविरीशानः परं मित्रम्, प्रणयिनौ रुद्रनारायणौ विद्वांसौ वारबाणवासबाणौ, वणकविर्वेणीभारतः प्राकृतकृतकुलपुत्रो वायुविकारः, बन्दिनावनंगबाणसूचीबाणौ, कात्यायनिका चक्रवाकिका, जांगुलिको मयूरकः, ताम्बूलदायकश्चण्डकः, भिषक्पुत्रो मन्दारकः, पुस्तकवाचकः सुदृष्टिः, कलादश्चाभीकरः^{*} हैरिकः सिन्धुपेणः, लेखको गोविन्दकः, चित्रकृद्वीरवर्मा, पुस्तककृतकुमारदत्त, मार्दगिको जीमूतः, गायनौ सोभिलग्रहादित्यौ, सैरन्ध्री कुरंगिका, वांशिकी मधुकरपारावतौ, गान्धर्वोपाध्यायो दर्दुरकः, सबाहिका केरलिका, लासकयुवा ताण्डविकः, आक्षिक आखण्डलः, कितवो भीमकः, शैलालियुवा शिखण्डकः, नर्तकी हरिणिका, पाराशरी सुमतिः, क्षणको वीरदेवः, कथको जयसेनः, शैवो वक्रघोणः, मन्त्रसाधकः करालः, असुरविवरव्यसनी, लोहिताक्षः, धातुवादविद्विहंगमः, दार्दुरिको दामोदरः, ऐन्द्रजालिकश्च-कोराक्षः, मस्करी ताम्रचूडः ।

HC. I. pp. 41-42.

³ HC. II. pp. 58-61.

⁴ HC. II. pp. 62-69.

⁵ HC. VII. pp. 204-13.

⁶ HC. III. pp. 97-98.

⁷ HC. VII. pp. 227-30.

⁸ HC. VIII. pp. 234-38.

From the *Harṣacarita*, it is evident that both Buddhism and Brāhmanism flourished in that time. Jainism was also in a flourishing state. King Harṣa used to give equal support to all the religions¹. There was great tolerance for each other's religions among the people and men following different religions lived together peacefully. In the hermitage of Divākaremitra people belonging to different sects were present. There were 'Arhtas (Jains), Maskaris (Sanyāsīs), Śvetapaṭas (Śvetāmbara Jains), White-clothed Bhikṣus, Bhāgavatas, Varṇis (Brahmacārīs), Keśaluñcakas (those who rooted out their hair), Kāpilas (Sāṅkhyas), Lokāyatikas (atheists), Jains (Buddhists) Kāṇādas (followers of Kaṇād's Vaiśeṣika philosophy), Aupaniṣadas (Vedāntins), Aiśvara Kāraṇikas (Naiyāyikas), Kārandhamas (the philosophers of Dhātuvāda or elements), Dharmaśāstrīs, Paurāṇikas, Saptatantavas, Śaivas, Śābdikas (grammarians), Pāñcarātrikas (followers of the Pañcarātra sect of Vaiṣṇavas) and others².

Women occupied a respectable position in society, although they were certainly regarded inferior to men. The birth of a girl was not as welcome as that of a son.³ Girls caused much anxiety to their parents, when they came of age⁴. Their education was, however, not neglected. Rājyaśrī was taught music,

¹ When Bāṇa goes to meet Harṣa he finds Buddhists and Jainas etc, also among the visitors:

एकान्तोपविष्टैश्च जैनैरार्हतैः पाशुपतैः पाराशरिभिर्वर्णिभिश्च HC, II. p. 60.

² Vaidya, History of Mediaeval Hindu India, Vol. I, p. III. The passage of Bāṇa runs as follows:

... आर्हतैर्मस्करिभिः श्वेतपटैः पाण्डुरिभिक्षुभिर्भगवतैर्वर्णिभिः
केशलुंचनैः कापिलेजेनैर्लोकायतिकैः काणादैरोपनिषदैरैश्वर-
कारणिकैः कारन्धमिभिर्धर्मशास्त्रिभिः पौराणिकैः साप्ततन्त्रैः
शाब्दैः पांचरात्रिकैरन्यैश्च . . .

³ The birth of Rājya and Harṣa was highly celebrated while no festival is described on Rājyaśrī's birth. Cf. Prabhākaravardhana's statement:

एतदर्थः जन्मकाल एव कन्यकाभ्यः प्रयच्छन्ति सलिलमश्रुभिः साधवः ।

HC. IV. p. 141.

⁴ Cf. उद्वेगमहावर्ते पातयति पयोधरोन्नमनकाले ।

सरिदिव तटमनुवर्षं विवर्धमाना सुता पितरम् ॥

—योवनारम्भ एव च कन्यकानामिन्धनीभवन्ति पितरः सन्तापानलस्य ।

HC. IV p. 140.

dancing and other arts.¹ Women regarded themselves inferior to men². The remark of Yaśovatī, that mothers are only to nurse their daughters while fathers have the authority to give them in marriage, shows that men were regarded superior in family³. But women were greatly respected by their husbands and sons⁴ and they had a voice in family matters. King Prabhākaravardhana consults Yaśovatī before taking any decision about Rajyaśrī's marriage⁵.

Bāṇa has also given valuable information about the ceremonies that were in vogue at his time. The festivals connected with child-birth are graphically described. The care taken of the pregnant woman⁶ and of the new-born baby⁷ and the great festivals celebrated at child-birth are described⁸. The Upanayana and the Samāvartana ceremonies are referred to by Bāṇa in his own case⁹. Marriage ceremony is vividly described by Bāṇa in the fourth chapter of the Harṣacarita. It gives a clear view of the marriage ceremony in the 7th century A.D. The Brāhma form of marriage was commonly followed in that period. Often the bridegroom himself used to ask for the hand of the girl¹⁰.

- 1 अथ राज्यश्रारपि नृत्यगीतादिषु विदग्धासु सखीषु सकलासु
कलासु च प्रतिदिवसमुपचीयमानपरिचया शनैः शनैरवर्धत ।

HC. IV. p. 140.

- 2 पितुश्च च ते पादधूलिरिव . . .

HC. V. p. 167.

- 3 आर्यपुत्र, संवर्धनमात्रोपयोगिन्यो धात्रीनिविशेषा भवन्ति

खलु मातरः कन्यकानाम् । दाने तु प्रमाणमासां पितरः ।

HC. IV. p. 141.

- 4 HC. IV. p. 124; pp. 140-41; V. pp. 165-66.

- 5 . . . यदि भवत्या अपि मतिरनुमन्यते ततस्तस्मै दातुमिच्छामि

HC. IV. p. 141.

- 6 HC. IV. pp. 125-27.

- 7 देवे चोत्तमांगनिहितरक्षासर्पपे, समुन्मिषत्प्रतापाग्निस्कुलिग इव
गोरोचनापिजरितवपुषि, समभिव्यज्यमानसहजक्षात्रतेजसीव
हाटकबद्धविकटव्याघ्रनखपङ्क्तिमण्डितग्रीवके . . .

HC. IV. p. 134.

- 8 HC. IV. p. 126; pp. 129-34.

- 9 कृतोपनयनादिक्रियाकलापस्य समावृत्तस्य चतुर्दशवर्षदेशीयस्य

HC. I. p. 41.

- 10 तत्रापि तिलकभूतस्यावन्तिवर्मणः सूनुरप्रजो ग्रहवर्मा नाम

ग्रहपतिरिव गां गतः पितुरन्यूनो गुणैरेतां प्रार्थयते ।

HC. IV. p. 140.

Child marriages were not in vogue. Usually, the girls were married when they came of age¹. Polygamy appears to have been common at that time². Widows were not allowed to re-marry. The custom of immolation was in practice and many widows used to burn themselves with the dead body of their husbands. Queen Yaśovatī immolates herself even before the actual death of her husband from fear of becoming a widow³. Not only women, men also burnt themselves under highly grievous circumstances. After Prabhākaravardhana's death, many of his servants and ministers plunged into the fire⁴. Satī system, was, however, not very strictly observed. Many widows lived a religious life or turned into nuns⁵. That the Buddhists protested against the Satī system is evident from Divākaramitra's advice to Rājyaśrī⁶. The Pardā system was also in vogue in the 7th century. Only women, old men, dumb men and men like dwarfs etc. were allowed in the harem⁷. Ladies of high birth sometimes put a veil on their faces⁸. From the Harṣacarita we also learn about the religious ceremonies performed at the time of starting on a journey⁹ and about the funeral customs¹⁰.

¹ देवि, तक्षणीभूता वत्सा राज्यश्रीः । . . . HC. IV. p. 140.

² Queen Yaśovatī refers to her cowives:
सपत्नीनां शिरःसु निहितं . . . HC. V. p. 167.

Cf. also सपत्नीनामपि पादयोः पतन्तीम् HC. V. p. 165.

³ मर्त्यमविधवैव वाञ्छामि । HC. V. p. 167.

⁴ Vide HC. V. p. 160; p. 172.

⁵ Rājyaśrī was ready to burn herself at the Vindhya forest but after having been saved by Harṣa she expressed her wish to put on the red garments.

⁶ HC. VIII pp. 254-55.

⁷ Cf. अन्यत्र वेत्रिवेत्रवित्रासितजनदत्तान्तरालाः . . . राजमहिष्यः
प्रारब्धनृत्या विलेसुः । HC. IV. p. 133.

Grahavarman goes alone inside the harem:

निवारितपरिजनश्च प्रविवेश । HC. IV. p. 146.

Dwarfs, etc., were in the group of Rājyaśrī when she roamed in the Vindhya forest: कतिपयावशेषशोकविकलमूककुण्डजवामनबधिरबर्बरविरलेना-
बलानां चक्रवालेन परिवृताम् HC. VIII. p. 242.

⁸ अरुणांशुकावगुण्ठितमुखीं *HC. IV. p. 146.

⁹ Vide HC. II. pp. 56-57; VII. pp. 202-203.

¹⁰ HC. V. pp. 169-72; VI. p. 175.

Education and various arts were in a flourishing state in that period. The high education given to the Brāhmins at Prītikūṭa is described by Bāṇa. When Bāṇa returns from the royal court, he asks his friends and relatives about their studies¹. The great achievements of Bāṇa's cousin brothers, as described by the poet, also give an idea of the high Brahmanical education at that time². Gurukulas are also mentioned by Bāṇa³. King Harṣa was a great patron of literature and was himself a poet. Besides Bāṇa, Mayūra and Divākara (also called Mātāṅga Divākara) adorned the court of Harṣa⁴. Music and dancing were the most popular entertainments of the time⁵. On certain festivals, all types of people, high and low, used to dance⁶.

From the Harṣacarita, we derive full knowledge of the dresses and ornaments used by the people at that time. Generally, both men and women used to wear two pieces of cloth. One was the upper garment (Uttariya) and the other was the lower one which was tied with a knot on the waist⁷. Harṣa wore two garments, when Bāṇa first met him⁸. Again, when Harṣa started

¹ HC. III. p. 84.

² बाणस्य चत्वारः पितामहमुखपद्या इव वेदाभ्यासपवित्रितमूर्तयः, उपाया इव सामप्रयोगललितमुखाः, गणपतिः, अधिपतिः, तारापतिः, श्यामल इति पितृव्यपुत्रा भ्रातरः, प्रसन्नवृत्तयः, गृहीतवाक्याः, कृतगुरुपदन्यासाः न्यायत्रादिनः, सुकृतसंग्रहाभ्यासगुरवः लब्धसाधुशब्दाः, लोक इव व्याकरणेऽपि सकुलपुराणराजर्षिचरिताभिज्ञाः, महाभारतभावितात्मानः, विदितसकलैतिहासाः, महाविद्वांसः, महाकवयः, . . . परस्परस्य मुखानि व्यलोकयन् । HC. III. pp. 86-87.

³ निरवद्यविद्याविद्योत्तितानि च गुरुकुलानि सेवमानः HC. I. p. 42.

⁴ Vide Supra p. 61,

⁵ Vide HC. IV. p. 131 for a description of the various instruments of music.

⁶ HC. IV. pp. 130-34.

⁷ Cf. पुरस्तादीषदधोनाभिनिहितैककोणकमनीयेन पृष्ठतः कक्ष्याधिकक्षिप्तपल्लवेनोभयतः संवलनप्रकटितोरुत्रिभागेन हारीतहरिता निबिडनिपीडितेनाधरवाससा विभज्यमान तनुतरमध्यभागम् HC. I. p. 22.

⁸ अमृतकेनपिण्डपाण्डुना मेखलामणिमयूखचित्रेण नितम्बबिम्बव्यासंगिना विमलपयोधोतेन नेत्रसूत्रानिवेशशोभिनाधरवाससा वासुकिनिर्मोकेणैव मन्दर द्योतमानम्, अघनेन सतारागणेनोपरिकृतेन द्वितीयाम्बरेण . . . HC. II. pp. 72-73.

on his expedition for world conquest, he wore two garments marked with pairs of swans¹. Turbans were also in use². Fine clothes were commonly used³ and the white colour was preferred. Women, however, liked to use clothes of different colours⁴. The art of weaving had progressed very much. Bāṇa describes many types of cloth collected at the time of Rājyaśrī's marriage⁵. From Bāṇa's description of a large variety of ornaments used by men and women, it appears that people were very fond of ornaments⁶. Ornaments like tilaka⁷, which was worn upon the forehead, the earrings⁸, ekāvalī⁹ and hāra¹⁰ (necklace), kaṭaka¹¹

¹ परिधायराजहसमिथुनलक्ष्मणी सदृशे दुकूले . . . HC. VII. p. 202.

² (a) मौलिना पाण्डुरमुष्णीषमुद्रहता . . . HC. II. p. 62.

(b) उत्तरीयकृतशिरोवेष्टनेन HC. I. p. 21.

³ (a) सूक्ष्मविमलेन प्रज्ञाप्रतानेनेवांशुकेनाच्छादितशरीरा HC. I. 9;

(b) धौतधवलनेत्रनिर्मितेन निर्मोकलघुतरेणाप्रपदीनेन कंचुकेन तिरोहिततनुलता

HC. I. p. 31.

⁴ (a) कुसुम्भराग पाटलं . . . चण्डातकम् HC. I. p. 32.

(b) नीलांशुकजालिकयेव निरुद्धार्धवदना, HC. I. p. 32.

⁵ क्षौमैश्च बादरैश्च दुकूलैश्च लालातन्तुजैश्चांशुकैश्च नेत्रैश्च

निर्मोकनिर्भरकठोररम्भागर्भकोमलैर्निःस्वासहार्यैः स्पर्शानुमेयैर्वा

सोभिः सवंतः स्फुरद्भिरिन्द्रायुधसहस्रैरिव सञ्छादितम् ।

HC. IV. p. 143.

⁶ Vide Watters, on Yuan Chwang's Travels in India, Vol. I, p. 51.

⁷ ललाटलासकस्य सीमन्तचुम्बिनश्चटुलातिलकमणेरुदचता

चटुलेनांशुजालेन रक्तांशुकेनेव कृतशिरोवगुण्ठना HC. I. p. 32.

⁸ (a) कदम्बमुकुलस्थूलमुक्ताफलयुगलमध्याध्यासित मरकतस्य त्रिकण्टककण-

भिरणस्य प्रेक्षतः HC. I. p. 22.

Trikantaka is also mentioned on HC. IV. p. 133; p. 135.

(b) नीलीरागनिहितनीलिम्ना शितिगलशितिना वामश्रवणाश्रयिणा

दन्तपत्रेण . . . बकुलफलानुकारिणीभिस्तिष्ठतिर्मुक्ताभिः कल्पितेन बालि-

कायुगलेनाधोमुखेन . . . HC. I. p. 32.

⁹ For the description of the ekāvalī named Mandākinī vide HC. VIII. pp. 250-51.

¹⁰ (a) भास्वन्मध्यनायकमनेकमुक्तानुयातमवर्गमार्गमिवहारमुद्रहन्ती

HC. I. pp. 8-9.

(b) हारेणामलकीफलनिस्तुलमुक्ताफलेन

* HC. I. p. 32.

(bracelet) mekhalā¹ (girdle), aṅguliya² (ring), nūpurā³ (anklets), etc. are described by Bāṇa. Flowers were also used by men and women for decorating themselves⁴. Usually men wore a garland of flowers on their head⁵. Among other means of decoration used at that time were sandal paste⁶, alaktaka⁷, kuṅkuma⁸, etc.

B. THE KĀDAMBARĪ

1. *The Story of the Kādambari:*

There was once a king named Śūdraka whose Capital was

- ¹¹ (a) वामप्रकोष्ठनिविष्टस्पष्टहाटककटवेन HC. I. p. 21.
 (b) प्रकोष्ठनिविष्टस्यैकस्य हाटककटकस्य मरकतमकरवेदिकासनाथस्य HC. I. p. 32.
- ¹ (a) सलीलमुत्कलहंसकुलकलालापप्रलापिनि मेखलादाम्नि
 विन्यस्तवामहस्तकिसलया HC. I. p. 8.
 (b) मेखलामणिमयूखचितेन नितम्बबिम्बव्यासगिना HC. II. p. 72.
- ² (a) उद्गच्छदच्छांगुलीयमरकतमयूखलताकलापन HC. I. p. 12.
 (b) कम्बुनिमित्तोमिकादन्तुरित . . . करम् HC. I. p. 10.
- ³ (a) नूपुरयुगलेन वाचालितचरणा HC. I. p. 8.
 (b) तिर्यगुत्कर्णतुरगाकर्ण्यमाननूपुरपटुरणितस्यातिबहलेन पिण्डलवतवेन
 पल्लवितस्य कुंकुमपिजरितपृष्ठस्य चरणयुगलस्य HC. I. p. 31.
- ⁴ . . . इतरश्रवणेन च विकसितसितसिन्धुवारमजरीजुषा . . .
 HC. I. p. 9.
 (b) समुण्डमालिकाः, सकर्णपल्लवाः, . . . HC. IV. p. 132.
- ⁵ (a) बकुलकुङ्मलमण्डलीमुण्डमालामण्डनमनोहरेण . . . मौलिना . . .
 HC. I. p. 21.
 (b) सितकुसुममुण्डमालिकां शिरसि नीत्वा HC. VII. p. 202.
- ⁶ (a) चन्दनधवलतनुलतां HC. IV. p. 147.
 (b) निजयशोधवलेनाचरणतश्चन्दनेन शरीरं HC. VII. p. 202.
- ⁷ (a) तस्यातिबहलेन पिण्डालवतवेन पल्लवितस्य . . . चरणयुगलस्य
 HC. I. p. 31.
 (b) काश्चिच्चलच्चरणच्युतालवतकारुणस्वदेशीकरसिच्यमानभवनहंसाः
 HC. IV. p. 133.
- ⁸ (a) कुंकुमपिजरितपृष्ठस्य चरणयुगलस्य HC. I. p. 31.
 (b) उपरिविन्यस्तकुंकुमस्थासकम् Kād. p. 18.

Vidiśā, a city on the banks of river Vetravatī. Once, as he sat in the audience-hall, there came a Cāṇḍāla maiden of marvellous beauty with a parrot, skilled in all the sciences and arts. When the parrot, named Vaiśampāyana, was presented to the king, the bird, raising its right foot in the king's honour, saluted him and uttered a verse in his praise. King Śūdraka wondered at his power of speech and after having performed his mid-day duties, when the king sat at ease in the audience-hall, he asked the parrot to narrate the account of its life. The parrot started to relate as under:

In the Vindhya forest, there is the hermitage of the great sage Agastya, not far from which, is a lake called Pampā. On the western bank of this lake stands a big old Śālmālī tree, on which many families of parrots reside. I was born there and my mother having died on account of labour-pains, I was brought up by my father. One morning, the noise of hunting agitated the whole forest and thereafter, I saw a Śabara-army coming with their commander. They rested for a while under the Śālmālī tree and after refreshing themselves went away. One old Śabara, however, stayed there and when his companions had gone, he climbed the lofty tree and killing the young parrots in the hollows, threw them on the ground. My father, anxious to save me, covered me with his wings. So when the Śabara killed and threw him down, he failed to notice me. Clinged to the bosom of my father I fell down on a heap of dry leaves and afterwards leaving his corpse, took shelter in the roots of a Tamāla tree. When the old Śabara had gone with his prey, I, who was overpowered by a mighty thirst, tried to move towards the lake, falling at every step for my wings had not yet grown. Soon I felt exhausted and as I lay there, Hārīta, son of the great sage Jābālī, saw me while going for a bath in the lake. He, very compassionately, had me carried to the lake and restored me, by dropping a few drops of water into my mouth. After having finished his bath and completed worship to the Sun, he carried me to the hermitage of Jābālī, who gazed at me and remarked, 'He is reaping the fruit of his own misdeeds'. Having heard this, all the hermits present there requested him to narrate the account of my past and present lives. Jābālī agreed and when they had all assembled after performing their evening duties, he narrated the following story:

There is a city called Ujjayinī, where ruled a king named Tārāpīḍa. The name of his worthy minister was Śukanāsa. The king fully enjoyed all other worldly pleasures except one, viz., the pleasure of having a son. Once he saw his queen, Vilāsavati, weeping bitterly. The cause of her grief, which the king learnt from her attendants, was that while she had gone to worship Mahākāla in the temple, she had heard in a recitation of Mahābhārata, that the heavenly regions are not obtained by the sonless. The king comforted the queen, saying that it is not possible for a man to change his fate because the deeds done by a man in his previous life, bring their result in his present life. Nevertheless, he advised her to be more devout and more dutiful towards the Gurus, deities and the sages, for services done to them, never fail to bring good rewards. The queen acted according to the king's advice.

Once, the king saw in a dream, the full-moon entering Vilāsavati's mouth. When the king told the dream to Śukanāsa, he considered it as signifying the coming birth of a son to the king. Then he told, that he too had a dream on the same night, in which he saw a full blown lotus being placed by a Brāhmin, of divine appearance, on the lap of his wife, Manoramā.

Some time elapsed and Vilāsavati conceived. In due course she gave birth to a son. A wave of happiness spread over the whole kingdom. The next day¹, a son was born to Śukanāsa. In accordance with the king's dream, his son was named Candrāpīḍa and Śukanāsa's son got the name Vaiśampāyana. When the early childhood of Candrāpīḍa passed, Tārāpīḍa placed him, together with Vaiśampāyana, in a school-house, which he had constructed outside the city and entrusted them to learned teachers. In a short period, Candrāpīḍa learnt all the lores and became proficient in all the arts, sciences and other accomplishments. Vaiśampāyana followed him, in all his other attainments, except in bodily strength and became his bosom friend.

When ten years of education had been completed and when

¹ That Śukanāsa's son was born a day later than the king's, may be gathered from the fact that the name-giving ceremony of the king's son was celebrated on the 10th day followed by that of Śukanāsa's son, a day later.

Candrāpīḍa had grown to an accomplished youth of sixteen years, Tārāpīḍa sent Balāhaka, the commander of his army, to bring the prince home. Balāhaka went to the school-house and presented to the prince a peerless horse named Indrāyudha, which was sent by Tārāpīḍa for his use. Candrāpīḍa mounted on it and followed by Vaiśampāyana, rode to the palace, where he was warmly received by all. After he had saluted his father, mother and Śukanāsa, he went to the palace which had been built for him. Later, queen Vilāsavatī sent to the prince a maiden named Patralekhā, a captive daughter of the king of Kulūta, to be his personal attendant. Candrāpīḍa favoured her much and she shared all his thoughts.

A few days later, Candrāpīḍa, after receiving valuable advice from Śukanāsa, was crowned as heir-apparent and was sent on an expedition of world-conquest, accompanied by Patralekhā, Vaiśampāyana and a very large army. He first conquered the east, then the south, then the west and subsequently, the north. Thus he subdued the whole earth in three years and while roaming around, he captured Suvarṇapura, the abode of the Kirātas, and halted there.

One day, during his stay there, having mounted on Indrāyudha, Candrāpīḍa set out to hunt and following a Kinnara pair, went very far in the woods. He missed the Kinnaras and turned back his horse to return but as it was difficult to find the way back to Suvarṇapura and as Indrāyudha was also tired, he decided to rest for a while. While searching for water, he arrived at a beautiful lake, called, Acchoda, where, Candrāpīḍa refreshed himself and his horse. As he rested there, he heard a heavenly music blended with the sound of a lute. Anxious to seek its source, he rode towards the direction from which it was coming. After some time, he reached a temple of Śiva, in which he beheld a maiden, extremely white, seated, facing the four-faced image of Śiva. She was singing a song and was playing on an ivory lute in accompaniment, to propitiate Lord Śiva. When the song had been completed, the maiden saw and welcomed Candrāpīḍa and led him to her hermitage. There, he accepted her hospitality and narrated, at her request, his own account. He then asked her to relate her story but she began to weep. Candrāpīḍa felt guilty for reminding her of her grief. The lady, however, restraining her sorrow started relating her account.

There are fourteen families of Apsarases, originated from the mind of Brahmā, the Vedas, the Fire, etc. Of these, the last two were the families of Gandharvas, who had married two of the daughters of Dakṣa Muni and Ariṣṭā. The sixteenth son of Muni, namely, Citraratha, gained the sovereignty of all the Gandharvas. He resides on the Hemakūṭa mountain not far from here. Ariṣṭā had six sons, of whom the eldest, named Haṁsa, was crowned by Citraratha, as the king of the second family of Gandharvas. He, too, resides on the same mountain. He married an Apsara named Gaurī, who belonged to the family that sprang from the Moon. To this couple, I was born as the only daughter, rightly called Mahāśvetā. Gradually, my childhood passed and I grew into a youthful maiden.

Once, I came to bathe in this lake and while wandering about, smelt the sweet fragrance of a flower, which was unlike that of any earthly one. Being drawn by it, I went on a few steps and saw a very handsome young ascetic, who wore a bunch of flowers on his ear, which was the source of that fragrance. As I looked at him, love for him over-powered me and when I made a bow to him, he, too, whose firmness had been stolen by my sight, fell in love with me. Then I went near the second young ascetic, who accompanied him, and saluting him asked about the name and descent of the first ascetic as well of the plant, to which the flower, he wore, belonged. He said, 'Lakṣmī once beheld the great sage Śvetaketu, descending into the Ganges, to pluck lotuses for the worship of the gods and her mind was captivated by love for him. She drank his exceeding beauty with her eyes and when a son was born to her, she gave him to Śvetaketu. This youth is that very son, named Puṇḍarīka by his father. This bunch of flower, which comes from the Pārijāta tree, was presented to Puṇḍarīka by the goddess of the Nandana forest and was placed by me on his ear by force, against his will.

When Puṇḍarīka's companion had thus narrated his account, Puṇḍarīka placed that bunch of flowers on my ear. At the touch of my cheeks, his fingers trembled and he dropped his rosary. I caught it and wore it around my neck. Just then I was summoned by my mother and as I was reluctantly going to bathe, Puṇḍarīka on being reproved by the second ascetic for losing his self-control, asked me to return his rosary. I placed

my pearl necklace on his hand, which he did not notice, for his eyes were fixed on my face. When I reached home, love-sick as I was, leaving all other work and sending all my attendants away, I thought of him alone. Then my betel-box-bearer, Taralikā, who accompanied me to the lake, came there and told me that when she was on her way home, Puṇḍarīka stealthily approached her and asking many questions about me, gave her a letter, written on a piece of his upper barkgarment, to be delivered to me. She showed me the letter, which revealed his love towards me. In the evening, Puṇḍarīka's companion Kapiñjala arrived at my residence and told me with shame that Puṇḍarīka, who paid no heed to his rebuke, was in a grievous condition. Smitten by love, he was lying on a stone-slab in a bower near the lake and when Kapiñjala failed to cure his disease of love, by applying cooling remedies, he came to me. As I was thinking, as to what I should do, I was informed of my mother's arrival, who came to inquire about my illness. Hearing this Kapiñjala departed. My mother stayed for a long time with me and then went away. Then a confusion arose in my mind and I was unable to decide whether I should go to meet Puṇḍarīka, without my parents' permission or not. Seeing me under the powerful influence of love, Taralikā advised me to go to Puṇḍarīka. I then started with her to meet my lover. As I approached the spot, I heard the mourning of Kapiñjala, hearing which, I uttered a loud scream and ran to the place where I found my lord dead.

As she remembered that painful incident, Mahāśvetā swooned. Candrāpīḍa supported her and brought her back to consciousness, by fanning her with the edge of her upper barkgarment. He then requested her to stop narrating the tale, but she continued:

Then I determined to give up my life and asked Taralikā to arrange a funeral pyre. Just then, a divine personage descended from the moon and lifting up the dead body of my lord said to me, 'Child Mahāśvetā, you should not die. You will be reunited with him'. Having said this, he flew into the sky with Puṇḍarīka's corpse and Kapiñjala pursued him into the sky. Hopeful as I was, of my re-union with my lord, I took his 'kamaṇḍalu', bark-garment and rosary, retracted myself from the world and taking up Brahmacharya, I resorted to the worship

of Lord Śiva. Next day, my parents came and persuaded me to return home, but, seeing me firm in my determination, went back. Since then, I am living in this cave, with Taralikā.

Thus concluding her tale, Mahāśvetā covered her face with the edge of her garment and wept aloud. Candrāpīḍa, who from the very beginning regarded her with veneration, was filled with sympathy, when he listened to her story. He comforted her saying that it is useless to follow one in death and that many ladies had preserved their lives when their dear husbands had died. Moreover, her re-union with Puṇḍarīka was certain. When night approached after sunset and they, having performed their evening rites, sat on their beds of leaves, Candrāpīḍa asked Mahāśvetā where her attendant Taralikā was. She replied, 'Citraratha, married Madirā, an Apsaras, descended from the Nectar and a daughter named Kādambarī was born to them. She, who has been my close friend from childhood, has made a resolve that she will not marry so long as I am in distress. Citraratha heard about her determination and requested me to persuade her to break her resolve. So, I sent Taralikā to Kādambarī with the message that if she wants me to live, she should act according to her parents' will'. Then seeing, that Mahāśvetā had fallen asleep, Candrāpīḍa lay down on his bed and slept.

Next morning, Taralikā returned with Keyūraka, a Gandharva lad, who brought a message from Kādambarī that she would persist in her determination. Mahāśvetā dismissed Keyūraka saying that she would herself go there. When he had gone, Mahāśvetā requested Candrāpīḍa to accompany her. He agreed and both of them set out for Hemakūṭa.

Having reached Hemakūṭa, they went to the mansion of the princess and when Candrāpīḍa and Kādambarī, both extremely beautiful, saw one another, they both fell in love with each other. Mahāśvetā introduced Candrāpīḍa to Kādambarī and while duly receiving them, Kādambarī wished to give betel to Mahāśvetā, she urged her to give it first to Candrāpīḍa; overpowered by love, modesty and trepidation, she gave the betel, with great difficulty to him.

They spent time jesting over the quarrel between the starling and the parrot, who had been married by Kādambarī. At that time, King Citraratha and Queen Madirā sent for Mahāśvetā,

who, asking Kādambarī to let Candrāpīḍa stay in the jewelled-house on the pleasure-hill near her palace, went to see them. Candrāpīḍa, thereupon, ascended the top of the pleasure-hill and Kādambarī to the uppermost terrace of her palace and they looked at each other, till the princess was informed about Mahāśvetā's return. In the evening, Kādambarī's friend Madalekhā came to Candrāpīḍa, accompanied by Keyūra and Taralikā, who carried a lustrous pearl-necklace. Saying that Mahāśvetā had requested him not to refuse the first gift offered by Kādambarī, Madalekhā set the necklace on the prince's neck. Candrāpīḍa accepted it and sent them away. Kādambarī and Candrāpīḍa then again ascended the top of their residences to look at each other and came down only when it was too dark to see. When the moon arose, Keyūra informed Candrāpīḍa that Kādambarī had come to see him. She came, spent sometime with the prince asking questions about his parents and native-place and then went to her sleeping-chamber.

In the morning, Candrāpīḍa took leave from Mahāśvetā and Kādambarī and escorted by Gandharva princes started from Hemakūṭa to see his companions, whom he had left behind. When he reached Mahāśvetā's hermitage, he saw his army, which had come, following the foot-prints of Indrāyudha. He told his companions about his adventure and passed the night awake and thinking of Kādambarī.

Next day, Keyūra arrived with a message from Mahāśvetā that Kādambarī was unwell. When Candrāpīḍa privately learnt from him about her condition, he at once set out for Hemakūṭa, taking Patralekhā with him and leaving Vaiśampāyana in charge of the Camp. When he reached there, he found Kādambarī in a love-lorn condition. He talked to her in words having double meaning, and his questions were properly answered by Madalekhā on behalf of Kādambarī. After talking to Mahāśvetā for sometime, he departed from Kādambarī's palace to go to his camp. He left behind Patralekhā at Kādambarī's request.

When he came back to the camp, he got a letter from his father bidding him to start for Ujjayinī, as soon as he gets the message. Candrāpīḍa, ready to start at once, instructed Meghanāḍa, son of Balāhaka, to wait there for Patralekhā,

whom Keyūraaka would bring there. He also gave him a message, assuring his love towards Kādambarī, to be sent to her through Keyūraaka. He then installed Vaiśampāyana as the commander of the army and asking him to come slowly, set out for Ujjayinī. When he reached there, he was received with great pleasure. A few days later Meghanāda came with Patralekhā. Patralekhā, when asked by Candrāpīḍa in private, told him how Kādambarī very bashfully disclosed her heart to Patralekhā and when she asked the princess to send her with a message to bring back her love, Kādambarī, young and timid as she was, expressed her inability to find proper words for the message.

(Here Bāṇa leaves the story unfinished on account of his death and his son continues it).

Patralekhā, then promised Kādambarī that she will bring Candrāpīḍa and came to Ujjayinī. She complained to the prince that he had left Kādambarī in a very sorry plight. Candrāpīḍa became very sad and enduring pangs of separation, he spent some days in great worry as to how he could reach his beloved. One day, Keyūraaka arrived in Ujjayinī and gave a detailed account of Kādambarī's great sufferings, to Candrāpīḍa. While he was describing her state, Candrāpīḍa fainted. When he gained consciousness, he determined to go to Kādambarī and planned for the journey.

In the morning, Candrāpīḍa heard that his army had reached Daśapura. Filled with joy, at this news, he sent Patralekhā in escort of Meghanāda and Keyūraaka with a message for Kādambarī and said that he would overtake them after seeing Vaiśampāyana at Daśapura. He then went to take his father's leave, to go to meet Vaiśampāyana. His father opened the subject of Candrāpīḍa's marriage, which delighted the prince. At the onset of night, he started for Daśapura and after going some distance, he saw the camp. When he asked about Vaiśampāyana, the chieftains told him that when he had left for Ujjayinī, Vaiśampāyana decided to bathe in the Acchoda lake and to worship Lord Śiva before setting out for Ujjayinī. While wandering at the bank of the lake, he beheld a bower. Startled at its sight, he, as if remembering and recognising something, stood motionless, gazed at it and then sitting down on the ground, began to weep. When they again and again

requested him to depart, he asked them to go and leave him alone. They waited for three days and at last seeing no hope of his accompanying them, they came back.

Candrāpīḍa was distressed to learn of his friends changed condition but was at the same time consoled to think that as Vaiśampāyana was near Kādambārī's residence, he would soon get a chance to go there. He then returned to Ujjayinī and found the parents of Vaiśampāyana being comforted by the king and the queen. Tārāpīḍa suspected that some fault on the part of his son, was responsible for Vaiśampāyana's changed behaviour but Śukanāsa strongly protested against this view and blamed his own son. Candrāpīḍa then sought permission from his parents to bring back Vaiśampāyana, which was granted to him with a warning to return soon.

Candrāpīḍa left Ujjayinī and proceeded hurriedly towards destination. When one third part of his journey had remained, he saw Meghanāda who was sent back before reaching the lake, by Patralekhā and Keyūra, to meet Candrāpīḍa, who might delay due to rains. Candrāpīḍa then rode on to the Acchoda lake. When he reached there, bidding his horsemen to guard the lake, so that Vaiśampāyana may not escape out of shame, he searched there for his friend but could not find him. Then he went alone to the hermitage of Mahāśvetā and saw her weeping bitterly. Taralikā was supporting her. When he enquired about her grief she replied: 'When I got the news of your departure, I despaired and returned to my hermitage. There, I saw a Brāhmin youth looking here and there, as if searching for something lost. When he saw me, he fixed his eyes on me as if recognising me and expressed his love for me. I went away to some other place and asked Taralikā to restrain him. One night, when Taralikā was sleeping and I lay awake, he approached me and begged for my love. I furiously cursed him to become a parrot. Only after his death, I learnt from his lamenting attendants that he was your friend'.

On hearing Mahāśvetā's words, Candrāpīḍa's heart broke and he fell dead. While they were all waiting, Kādambārī arrived there accompanied by Patralekhā and Madalekhā and escorted by Keyūra. When she saw the lifeless body of her lord, she fell on the ground, while Madalekhā, weeping bitterly, somehow supported her. Patralekhā also swooned. When

Kādambarī recovered her consciousness, she resolved to die and bidding farewell to all, placed Candrāpīḍa's feet on her lap. Just then, a light arose from Candrāpīḍa's body and a voice was heard in the sky, which, assuring Mahāśvetā of her re-union with Puṇḍarīka, asked her and Kādambarī to preserve the body of Candrāpīḍa till the curse, he was undergoing, ends and re-union takes place. All were astonished but Patralekhā, awakening from her swoon at the touch of that light, took Indrāyudha from his keeper's hand and plunged with it in the Acchoda lake. Immediately after this, a young ascetic arose from the lake, and coming to Mahāśvetā asked her, whether she recognised him or not. She identified him as Kapiñjala and inquired about Puṇḍarīka. He replied as below:

Following the person who carried Puṇḍarīka's body, I reached the world of the Moon. There, that person said to me, 'Kapiñjala, know me to be the Moon. Puṇḍarīka, while dying, cursed me that as my beams were killing him before he could meet his beloved, so I would die more than once, in Bhārat-varṣa, bearing the extreme pains of unsatisfied love. Faultless as I was, I wrathfully cursed him in return that he would bear the same joys and sorrows as myself. Afterwards, realising that Puṇḍarīka was chosen for her husband by Mahāśvetā, who belonged to the family which had sprung from my beams, I comforted her and brought the body of Puṇḍarīka here, so that it could remain intact, till he had passed through two births together with me in the world of mortals. Now go and tell Śvetaketu all that has happened, so that he may find some way out.' So saying, he dismissed me and while I rushed through the heavenly track, blinded by grief, I leapt over a Vaimānika, who cursed me to become a horse. When I apologised to him saying that it was only due to my blindness in grief, that I ran over him and not from disregard, he conceded that the curse will end when I will bathe after the death of the person, whose horse I may be. When I again besought him to let me enjoy the company of my friend in my birth as a horse, he told me that the Moon would be born as a son to king Tārāpīḍa and Puṇḍarīka would be the son of his minister Śukanāsa. I would be the prince's horse. I plunged into the ocean and emerged as a horse, but as I did not lose the memory of the past, I intentionally brought Candrāpīḍa

here in pursuit of the kinnara-pair. The person you unknowingly cursed was Puṇḍarīka himself, in his other birth.

On hearing this Mahāśvetā, grieved much at her great folly, while Kapiñjala comforted her. Then Kādambarī asked him about Patralekhā but he knew nothing about her and went to ask Śvetaketu, what birth the Moon and Puṇḍarīka were undergoing and what was the account of Patralekhā.

Kādambarī, then, living there with her dear friend Mahāśvetā, preserved the body of Candrāpīḍa with all care. When no change came over Candrāpīḍa's body till the next day, Kādambarī was reassured and she sent Madalekhā to inform about all that had happened, to her parents. Then, there arrived some messengers despatched by Tārāpīḍa, who was worried on account of Candrāpīḍa's delay. Kādambarī sent back with them Tvaritaka, an attendant of Candrāpīḍa, who had observed the whole incident, to bear witness to the whole account.

When they reached Ujjayinī and told Vilāsavatī, who was coming out after a prayer in the temple of the Divine Mother of Avanti that they had seen Candrāpīḍa and that Tvaritaka would tell her the rest; she, guessing from their gloomy faces that something ill had happened to Candrāpīḍa, fainted. Then Tārāpīḍa came there and asked Tvaritaka to narrate the whole account but when he heard about the breaking of Candrāpīḍa's heart he bade that a funeral pyre be prepared for himself. But when Tvaritaka told him the rest of the account, he determined to go to see his son and started together with the Queen, Śukanāsa, Manoramā and a few others. When they reached the Acchoda lake, Meghanāda came to them and assured the king that the radiance of Candrāpīḍa's body was increasing day by day. Then they went to Mahāśvetā's hermitage. On hearing the arrival of Candrāpīḍa's parents, Mahāśvetā ran inside the cave out of shame and Kādambarī swooned. Vilāsavatī embraced her son's body and wept aloud. Then, comforted by the king, she took Kādambarī in her arms, who, recovering from her swoon, saluted the King and the Queen. Later the King and the Queen left Mahāśvetā's hermitage and stayed there in another hermitage.

Having narrated this much, the sage Jābālī revealed that I was Vaiśampāyana, born as a parrot. As he spoke, the knowledge of all the sciences and arts, the human voice, the

same affection for the prince and the same irresistible love for Mahāśvetā returned to me. I became Vaiśampāyana in every respect, except the human shape. Then I asked him about the whereabouts of Candrāpīḍa, he bade me to wait till my wings had grown. The sage further told me that my life in the present birth would be as short as in the previous one and that at the end of the curse, I would get an eternal life. Longing for my dear ones, as I was thinking of giving up my life, Kapiñjala came there. He, who had been told everything by my father Śvetaketu, held me in his arms and wept. He told me that he had been sent by Śvetaketu and my mother Lakṣmī, who were both performing a rite for my welfare with the instruction that I should not leave the hermitage of Jābāli till the rite has been completed. Subsequently, he left me for he himself was busy in the same rite.

When my wings had grown, I decided to go to Candrāpīḍa and Mahāśvetā and flew towards the North but soon I got tired and slept on a tree. When I rose, I found myself caught in the net of a Cāṇḍāla. He carried me to the daughter of their king, on whose orders, he had captured me. At her earnest request, I ate a little but kept complete silence. The Cāṇḍāla princess then brought me here and I do not know who she is and why she has brought me here.

King Śūdraka then sent for the Cāṇḍāla maiden, who came and addressing the king as the Moon, said that he had now heard the account of his own former life and that of the parrot. Further she added that she was Lakṣmī and she had been sent by Śvetaketu to catch the parrot, who had escaped from Jābāli's hermitage, and to keep it till the rite was completed. As the rite had been finished and the curse was coming to an end, she asked the parrot and the king to leave their bodies and to meet their dear ones. With these words she rose to the sky. Then Śūdraka's heart was possessed by a deep yearning for Kādambarī.

On a spring day, Kādambarī, unable to restrain herself, embraced the body of Candrāpīḍa. At her touch the body moved and Candrapīḍa clasping her said that he had been brought back to life by her and now that he had left the body of Śūdraka, he will ever live as Candrāpīḍa. As the Moon, in the form of Candrāpīḍa, spoke thus, Puṇḍarīka descended from

the sky and Kādambarī rushed to Mahāśvetā to inform her of the delightful incident. Keyūraaka went to Hemakūṭa with the happy news and Madalekhā ran to King Tārāpīḍa. They all came and Kapiñjala also arrived, with a message from Śvetaketu, that Śukanāsa has to care for Puṇḍarīka as his own son. All were united and afterwards the marriage of Candrāpīḍa and Kādambarī and the marriage of Puṇḍarīka and Mahāśveta were celebrated with great pomp on Hemakūṭa.

Once Kādambarī asked her husband as to what happened to Patralekhā. He told her that she was Rohiṇī, who followed him to the world of mortals in his first birth but was sent back by him to the world of the Moon, when he was born as Śūdraka.

A few days after the marriage, Candrāpīḍa set out for Ujjayinī. He placed the burden of the kingdom on Puṇḍarīka and serving his parents, who had renounced worldly action, he lived with Kādambarī, sometimes in Ujjayinī, sometimes in Hemakūṭa and sometimes from veneration to Rohiṇī, in the world of the Moon. Thereafter, Candrāpīḍa and Kādambarī, Kādambarī and Mahāśvetā, Mahāśvetā and Puṇḍarīka, Puṇḍarīka and the Moon were never separated and lived together in highest bliss.¹

2. *The Kādambarī—A Kathā:*

In the last introductory verse to Kādambarī, Bāṇabhaṭṭa clearly states that Kādambarī is a kathā. He very modestly speaks of his own poor intellect, blinded with the stupor of his mind, and possessed with a weak power of expression by which he has composed this 'atidvayī kathā'². Bhānucandra, the commentator, interprets the word atidvayī as that 'which surpasses the two Kathās—the Bṛhatkathā and the Vāsava-dattā'³. Bāṇa may have been inspired to write a kathā by these

¹ A fuller summary of the story of the Kādambarī is given by Peter Peterson in his Introduction to the Kādambarī. The same is given in brief by P. V. Kane in his edition of the Kādambarī, 1921, Appendix 1.

² द्विजेन तेनाक्षतकण्ठकौण्ड्यया महामनोमोहमलीमसान्धया ।

अलब्धवैदग्ध्यविलासमुग्धया धिया निबद्धेयमतिद्वयी कथा ॥

Ka. Verse 20.

³ Bhānucandra:

.. बृहत्कथां वासवदत्तां चातिक्रान्ता—

two works, to which he pays a glorious tribute in his introduction to *Harṣacarita*¹.

Now let us bring out the characteristics of Bāṇa's *Kādambarī*, which enable it to achieve the designation of a *Kathā* and examine as to what extent it concurs with the definitions laid down by Sanskrit Rhetoricians: The *Kādambarī* begins with a prelude which contains twenty verses in the *Vamśastha* metre. These verses consist of a salutation to Brahman, Śiva, Viṣṇu and to the author's guru Bhartsu; a censure of the wicked and a praise of good persons; a glorification of the *Kathā*; an account of the poet's race and his own descent; and lastly the poet's authorship. Then begins the prose narrative, which continues without any pause or any division into chapters, up to a point where it is left unfinished by Bāṇa on account of his death. From that point, the story is taken in hand by his son Bhūṣaṇabhaṭṭa, who, after stating about his forced authorship due to his father's death, in a few verses, completes the prose narrative. Two *Āryā* verses have been inserted in the prose narrative written by Bāṇa. The *Kādambarī* is composed in Sanskrit. The subject-matter is not based upon historical facts but seems to be an invention. Love is the pre-dominant sentiment and the narrative ends in the winning of a girl.

The *Kādambarī*, when compared with the definition of a *Kathā* given by Bhāmaha, shows an agreement with it. It neither contains verses in *Vaktra* and *Aparavaktra* metres nor a division into *Ucchvāsas*. It is written in Sanskrit and the narrator is not the hero himself. It appears that while the *Ākhyāyikā* had undergone some minor changes in the time between Bhāmaha and Bāṇa, the *Kathā*, on the other hand, has preserved its ancient form.

Daṇḍin, who represents a later time, speaks of division into *Lambhas* and verses inserted in *Āryā* metre in a *Kathā* (as seen in the *Kādambarī*). A satisfactory definition of the *Kathā* has been evolved by Rudraṭa, with which the *Kādambarī* is in full concordance. Rudraṭa speaks of some verses in the beginning of the *Kathā*, which should contain a salutation to the devas and gurus, a description of the poet's own family and his authorship. Then the story containing the description of

¹ Introductory verses No. 11 & 17 to HC.

town, etc., should be written in prose, consisting of light-words having alliteration. The main story has to be introduced by another story. The sentiment of love is to be fully developed in the Kathā and its final attainment has to be the winning of a girl. It should be written in Sanskrit or in other languages but in the latter case it should be in verse. We find that just as the Harṣacarita agrees with Rudraṭa's definition of Ākhyāyikā, the Kādambarī agrees with the definition of a Kathā. The 'Kathāntara,' which is given first, to introduce the main story is also found in the form of Kathāmukha. That the Kādambarī illustrates this feature, is mentioned by Namisādhū while commenting on Rudraṭa's Kāvyaśāstrakāṇḍa¹. This leads us to the conclusion that the prototype of Rudraṭa's definition of the Kathā was the Kādambarī of Bāṇa.

The Kādambarī also fulfils the requirements of the later Śāstrakāṇḍa-writers with regard to a Kathā. It is in accordance with what the Agnipurāṇa, Ānandavardhana and Hemacandra say about the Kathā. In agreement with Viśvanātha's definition of a Kathā the Kādambarī has a 'sarasa vastu', is composed in prose, contains occasional Āryā verses and at the opening, an obeisance in verses and an account of the conduct of the wicked people etc. Viśvanātha also mentions the Kādambarī as an example of Kathā.

3. *The Uttara Kādambarī—a natural conclusion of the Pūrva Kādambarī:*

It is a great misfortune for us that Bāṇa did not live to finish his Kādambarī, which was later completed by his son. There is no doubt that Bāṇa's son has narrated the remaining plot in a hurry but the story has not suffered. It has been very skillfully unfolded and what might cause confusion to the reader, has been carefully removed. What is lacking, are the various detailed descriptions, which were so magnificently depicted by Bāṇa in the Pūrvabhāga. In fact, the story was left by Bāṇa just when it was developing. Its further development and wonderful unravelling, which reveals Candrāpīḍa and Śūdraka as the incarnations of the Moon and Vaiśampāyana and the parrot as the incarnations of Puṇḍarīka, is dealt with in the

Uttarabhāga. The accounts of the Cāṇḍāla maiden, Indrayūdhā, and Patralekhā have been also unfolded by Bāṇa's son.

A question arises *whether Bāṇa wanted to unfold and conclude the story in the manner in which it has been done by his son or not. It is an important question, because we cannot make a real estimate of Bāṇa's constructive art without knowing whether the ingeniously built denouement of the story was Bāṇa's own or his son's. Though we cannot be absolutely sure about it, yet most probably it was Bāṇa's own plan. The reasons are, firstly, It is difficult to believe that Bāṇa would have written such a complicated story like Kādambarī without planning the structure of the plot beforehand. In one of the introductory stanzas to the Uttarabhāga of the Kādambarī, Bāṇa's son hints that he has completed the same plot, the plan of which was made by his father¹. The son, therefore, may have had the knowledge of the structure of the Kādambarī, as pre-planned by Bāṇa. Secondly, there are some events in the Pūrvabhāga, which are directly connected with the final unfolding of the plot. For instance, the dream of Tārāpīḍa, in which he saw the Moon entering in the mouth of his queen and the dream of Śukanāsa in which he beheld a white lotus being placed in the lap of his wife, are significant. They indicate that Bāṇa was inclined to reveal Candrāpīḍa as the Moon and Vaiśampāyana as Puṇḍarīka, as their incarnation is hinted in the dreams. Patralekhā's role as a personal attendant, an intimate friend and a loved companion of Candrāpīḍa can also be justified only in the light of her being the wife of the Moon. Another instance is the thought of Candrāpīḍa, when he first beholds Indrāyudha and concludes that he must be some divine being, transformed into a horse due to some curse². This gives an indication of the horse being Kapiñjala under the effect of curse. Besides these examples, other events in the

1 बीजानि गर्भितफलानि त्रिकाशभांजि वप्त्रैव यान्युचितकर्मबलात्कृतानि ।
उत्कृष्टभूमिविततानि च यान्ति पुष्टिं तान्येव तस्य तनयेन तु संहृतानि ॥

Kād. Uttar. Verse 8.

2 'असंशयमनेनापि महात्मना केनापि शापभाजा भवितव्यम् ।
आवेदयतीव मदन्तःकरणमस्य दिव्यताम्' इति..... ।

Kād. pp. 178-79.

story are also well linked and there is no discrepancy between the Pūrva and the Uttarahāga. Hence, we can conclude that the outlines of the plot were probably drawn beforehand by Bāṇa and were, later, followed by his son.

4. *Use of Folk-Tale-Motifs in the Kādambarī:*

Bāṇa makes a clever use of several folk-tale-motifs in his work. These conventional devices infuse his story with wonder and miracle which greatly enchanted the story-writers of his time. Some of these are the following:

(a) Reincarnation and remembrance of the former life:

The entire structure of the Kādambarī is based on the doctrine of reincarnation and to those, who do not believe in rebirth, the story may appear as wholly absurd.

(b) The system of setting story within story:

The device of weaving a tale within a tale, so commonly found in the folk-tales, is used by Bāṇa in his Kādambarī. Here, in the story narrated by the parrot, is introduced the tale of Candrāpīḍa and Vaiśampāyana, as told by the sage Jābāli and again in the tale narrated by Jābāli, an account given by Mahāśvetā, has been inserted.

(c) Parrots and starlings using human speech:

Parrots and starlings play an important role in Folk-Literature. In the Kādambarī, a large portion of the story, is narrated by the parrot, who was a master of all the sciences and arts. Again a quarrel between a parrot and the starling is described by Bāṇa, at the time of the first meeting of Kādambarī and Candrāpīḍa.

(d) The sages who can straightaway see through the past, present and future:

The sage Jābāli at once discerns the past, the present and the future lives of the parrot. The sage Śvetaketu also had the same powers.

(e) Divine characters:

Gods like the Moon and the Lakṣmī, divine sages like Śvetaketu, Puṇḍarīka and Kapiñjala, and the divine characters like Kinnaras, Gandharvas and Apsarases have been introduced by Bāṇa, in his romance. He has brought the divine beings on this earth and has taken the earthly Candrāpīḍa to the world of Gandharvas.

(f) Divine voice from the sky:

Use of this device is found in the Uttarabhāga, when a voice from the sky, instructing to preserve the body of Candrāpīḍa, assures Mahāśvetā and Kādambarī of their reunion with Puṇḍarīka and Candrāpīḍa, respectively.

(g) Curse:

A curse, is a common device used in the folk-tales, affected by which, a person takes another form or a divine personage, being cursed by a sage, has to take birth in the world of mortals. In the Kādambarī, Puṇḍarīka and the Moon had to take birth twice on this earth, due to a curse given by them to each other. Kapiñjala is also transformed into a horse, Indrāyudha, due to a curse, given to him by a Vaimānika.

5. *The Source of the Plot:*

Bāṇa appears to have derived the plot of his Kādambarī from the Bṛhatkathā of Guṇāḍhya. Bṛhatkathā, a mine of narratives, is one of the great sources from which many Sanskrit authors have derived their plots¹. It was written in the Paisācī dialect but unluckily its original form is no longer available. Only three versions of it—the Bṛhatkathāśloka-saṃgraha, the Bṛhatkathāmañjarī and the Kathāsaritsāgara by Budhasvāmin (8th or 9th century A.D.), Kṣemendra (11th century A.D.) and Somadeva (latter half of the 11th and the beginning of the 12th century A.D.) respectively – are found in Sanskrit. Of these, the first mentioned, which comes from Nepal, is not available in its complete form, only a fragment of it, consisting of twenty-eight cantos is found, which does not contain the story of Kādambarī². While the latter two versions, which are from Kashmir, contain the story of King Sumanas³, which, in most parts, is the same as that of the

¹ The Bṛhatkathā is mentioned in the Daśarūpaka of Dhanañjaya (1, 68) among the work from which a dramatist should draw his plot.

² The Nepalese version (ed. F. Lacote, 1908) is quite dissimilar to the two Kashmirian versions and seems to represent a recension of the Bṛhatkathā current in Nepal.

³ The Bṛhatkathāmañjarī gives it in Lambhaka XVI 184 f. (ed. Pt. Śivadatta and Parab, Bombay, 1901, Kāvya-mālā 69) and the Kathāsarit-

(Continued on next page)

Kādambarī. Both Kṣemendra and Somadeva assert that their works are epitomes and translations into Sanskrit of the Bṛhatkathā of Guṇāḍhya¹. This leads us to suppose that Bāṇa may have taken the material for his Kādambarī from the story of King Sumanas, as narrated in the Bṛhatkathā, which was available in his time. Though there is much diversity, in the opinion of scholars, regarding the date of Bṛhatkathā's composition², yet it is certain that this work was written long before the time of Bāṇabhaṭṭa. Subandhu, who certainly precedes Bāṇa, speaks of a Bṛhatkathā divided into sections called

(Continued from previous page)

sāgara in Taraṅga LIX 22 f. (ed. Durgāprasād and Parab, NSP. Fourth Edition, 1930); Translated by C.H. Tawney, The Ocean of Story Vol. V, Chapter LIX. pp. 27-38 (ed. N.M. Penzer, London).

¹ In the end of the Bṛhatkathāmañjarī it is said:

सेयं हरमुखोद्गीर्णा कथानुग्रहकारिणी ।
पिशाचवाचि पतिता संजाता विघ्नदायिनी ॥ (29)

अतः सुखनिषेव्यासौ कृता संस्कृतया गिरा ।
समां भुवमिवातीतां गंगा श्वभ्रावलम्बिनी ॥ (30)

Which expressly tells that the story in the Paisācī dialect has been translated here into Sanskrit so that it might be easily understood. In the Kathāsaritsāgara we have:

बृहत्कथायाः सारस्यं संग्रहं रचयाम्यहम् ।

I.I.3

and

यथामूलं तथैव एतन्नमनागप्यतिक्रमः ।
ग्रन्थविस्तारसंक्षेपमात्र भाषा च विद्यते ॥

I.I.10

Which asserts that this work is an exact translation of the original and that it differs from the original only in language and in form which is short and condensed.

² According to Weber, Guṇāḍhya, the author of the Bṛhatkathā, lived about the 6th century A.D. (HIL. 3rd ed., p. 213), Speyer places him in the 5th century A.D. (Studies about the KSS. pp. 45 f.). In the view of Keith he cannot be later than 500 A.D. (HSL. p. 268). According to Lacote Guṇāḍhya flourished in the middle of the 3rd century A.D. (Essays on Guṇāḍhya and Bṛhatkathā, A Trans. of Lacote's original work in German by A.M. Tabard p. 28). Buhler assigns him to the 2nd century or to the second half of the 1st century A.D. (Detailed report of a Tour in search of Sanskrit MSS, pub. Bombay, 1877, p. 47.). Macdonell agrees with Buhler (HSL. p. 376). Many of the modern scholars accept the 1st century A.D. as the most probable date for Guṇāḍhya.

Lambas¹. At another place, he mentions the Bṛhatkathā of Guṇāḍhya². That Bāṇa himself was acquainted with the Bṛhatkathā of Guṇāḍhya is evident from his own statement³. No wonder that Bāṇa derived the outlines of his story from this wonderful collection of tales, which he so highly admired. He has also referred to the Bṛhatkathā in the Kādambarī⁴. Daṇḍin, who came after Bāṇa, also mentions a Bṛhatkathā composed in the Bhūtabhāṣā (Paiśācī) in his Kāvyaḍarśa⁵. From these references, it appears that the Bṛhatkathā of Guṇāḍhya was highly esteemed in the time of Bāṇa, who inspired by it wrote a marvellous story, based on one of the tales in this collection. It is perhaps for this reason that Trivikramabhaṭṭa, the author of Nalacampū, speaks of Bāṇa and Guṇāḍhya together⁶.

As the Bṛhatkathā is not available, we have no chance to compare the story of Kādambarī with its original source. It may, however, be compared with the story of King Sumanas,

¹ बृहत्कथालम्बैरिव सालभञ्जिका निवहैः

Vāsavadattā, ed. Vārāṇasī, 1954, pp. 85-86

² केचिद् बृहत्कथानुबन्धिन इव गुणाढ्याः

ibid. p. 131.

³ समुद्दीपितकन्दर्पा कृतगौरीप्रसाधना ।

हरलीलेव नो कस्य विस्मयाय बृहत्कथा ॥

HC. I. 17.

⁴ (a) . . . बृहत्कथाकुशलेन

. . . विलासिजनेनाधिष्ठिता—

Ka. p. 114.

(b) Bāṇa alludes to the story of Karṇisuta found in the Bṛhatkathā:

Cf. कर्णोसुतश्च कटकः स्तेयशास्त्रप्रवर्तकः ।

ख्यातौ तस्य सखायौ द्वौ विपुलाचलसंज्ञकौ ॥

शशो मन्त्रिवरस्तस्य—

Bṛhatkathāmañjarī, Makarandikopākhyāna.

कर्णोसुतकथेव सन्निहितविपुलाचला शशोपगता च, —

Kād, p. 40.

⁵ भूतभाषामयीं प्राहुरद्भुतायां बृहत्कथाम् ॥

Kāvyaḍarśa, I. 38.

⁶ शशवद्बाणद्वितीयेन नमदाकारधारिणा ।

धनुषेव गुणाढ्येन निःशेषोरञ्जितो जनः ॥

Nalacampū, I. 14.

(Kāśī Sanskrit Series, No. 98, 1932).

as found in the Kashmirian versions of Bṛhatkathā. The story narrated in the Bṛhatkathāmañjarī is more condensed and contains a few minor discrepancies with that told in the Kathāsaritsāgara¹. Somadeva gives it in a clear and a little enlarged form and seems to care much for preserving the order of incidents, as described in the recension of the Bṛhatkathā, he used.

The story as narrated in the Kathāsaritsāgara:

A learned parrot was brought by a Niṣāda princess named Mukṭālatā to King Sumanas who lived in the city called Kāñcanapurī. The parrot, Śāstragañja, by name, related to the king the following account of his life:

The parrot was born on a Rohiṇī tree near the Himālayas. Its mother died just after its birth and its father brought it up. Once an army of Bhīlas came hunting there and an old Śabara having climbed on that tree, killed its father among other parrots and birds and threw it down on the ground. The young parrot, covered, underneath its father's wing's, fell down and escaped in the grass and leaves. Next morning, being thirsty, it went, tumbling, to the bank of a nearby lotus-lake where he was refreshed by Marīci, a hermit, who carried it to a hermitage. There, Pulastya, the head of the hermitage, described to the sages, the story connected with the parrot, as follows:

King Jyotiṣprabha, who lived in the city of Ratnākara, got a son named Somaprabha by Śiva's favour. In due course, he crowned his son as heir-apparent and gave him as minister, Priyamkara, son of his own minister named Prabhākara. At that time, Indra sent a horse called Aśuśravas, son of Uccaiśravas, to the prince. Mounted on this horse, Somaprabha set out on an expedition of world conquest, at the end of which he encamped near the Himālayas. There, while hunting,

¹ In the Bṛhatkathāmañjarī, towards the end of the story, Śiva orders Somaprabha, in a dream, to go to King Sumanas, while Manorathaprabhā knows what has happened through her own power; but in the Kathāsaritsāgara, both are ordered, in separate dreams, by Śiva, to go to King Sumanas. A few minor changes are in names, e.g., Sumāṇasa for Sumanas (KSS), Kāñcana for Kāñcanābha (KSS.), Ratnaprabhā for Hemaprabhā (KSS.).

he was led, in a vain pursuit of a Kinnara, to a lake, where he heard the sound of a song and on proceeding in the direction of its source, beheld a heavenly maiden, singing in front of a 'linga' of Śiva. On Somaprabha's request she told her story in the following way:

She, Manorathaprabhā by name, was the daughter of a King of Vidyādhara named Padmakūṭa. Once, while roaming with her friends on the bank of the lake, she saw the son of a sage, accompanied by his friend. When asked by her friend, his companion introduced him as Raśmimān, the mind-born son of Śrī. Both Manorathaprabhā and Raśmimān fell in love with each other. Just then, summoned by her father, she returned home. There she was informed by her friend that the companion of Raśmimān has come to say that Raśmimān, who is over-whelmed by love, cannot hold his life without his beloved. Hearing this, Manorathaprabhā at once went to meet him with his companion and her own friend, but when she reached the spot she found him dead. As she desired to burn herself in fire, a voice from the sky checked her from doing so and assured her that she would be united with him. So she hopefully waited there, passing her time in the worship of Lord Śiva. The companion of Raśmimān had gone somewhere else. (Here ends Manorathaprabhā's tale).

Having heard the story of Manorathaprabhā, Somaprabha enquired about her friend. As Manorathaprabhā was telling him that she has been sent by her to another friend Makarandikā, the daughter of a king of Vidyādhara, named Simhavikrama, her friend arrived with news from Makarandikā. Next morning, Manorathaprabhā got a message from Simhavikrama, that Makarandikā is not ready to marry unless her friend has obtained a husband. Manorathaprabhā should, therefore, come and admonish her. Manorathaprabhā went to Makarandikā, taking with her Somaprabha, who was anxious to see the Vidyādhara world. Love captivated the hearts of both Somaprabha and Makarandikā. Manorathaprabhā told Simhavikrama about their love and decided to marry them. Somaprabha proposed to visit his army before marriage, lest the army may think that some evil had befallen their master. He, therefore, returned with Manorathaprabhā to her hermitage and found his army there. While talking to them, he received a

message from his father, to come soon and being unable to disobey his father's command, he returned to his city. When Makarandikā was informed of his departure, she started acting like an insane woman. When she did not listen to her parent's words of consolation they became angry and cursed her to become a Niṣāda maiden. When she became a Niṣāda woman, they died through sorrow for her. Simhavikrama became a parrot and his wife a wild sow. The parrot, Pulastya continued to narrate, through austerities practised by it in a previous life, remembers all it had formerly learnt and it would be free after it has narrated its story in the court of king. Somaprabha would get his daughter Makarandikā, who had become a Niṣāda maiden and Manorathaprabhā would also obtain Raśmimān, who had become a king. Somaprabha, who had returned to the hermitage after seeing his father, was propitiating Lord Śiva, in order to obtain his beloved. (Here ends the account narrated by Pulastya).

Having told this much, the sage Pulastya stopped and the parrot remembered all about his former life. In course of time, he grew up. Once, while flying here and there, he was caught by a Niṣāda and afterwards was brought to the king.

(Here ends the parrot's account).

As soon as the parrot finished his tale, the heart of King Sumanas was agitated with love. Meanwhile, Lord Śiva, being gratified, ordered Somaprabha and Manorathaprabhā, separately, in dreams, to go to King Sumanas. He also assured them that they will find their beloveds, in the form of Muktālatā and King Sumanas respectively, who will remember their past lives as soon as they see them. So, both Manorathaprabhā and Somaprabha, went at once to the court of King Sumanas. When Makarandikā saw Somaprabha, she, becoming free from the curse, obtained her heavenly form and embraced Somaprabha. King Sumanas also recalled his former birth, immediately after he beheld Manorathaprabhā and entered in the body of Raśmimān which fell from heaven. Thus, both the pairs of lovers were united. Raśmimān went to his hermitage with Manorathaprabhā while Somaprabha departed to his own city with Makarandikā. The parrot also left its body and acquired the abode earned by its penance.

Such, in short, is the story of King Sumanas as narrated in

the Kathāsaritsāgara.

6. *The Changes Introduced by Bāṇa*

A comparative study of both the stories will reveal that through his fertile imagination Bāṇa has worked out of a simple and bare legend into a fine piece of literature. As far as the principal outlines of the plot are concerned, Bāṇa has closely followed the original, except on some occasions, especially at the end, where he has introduced a change. These changes have given to his work modified but a complete form. The main variations are as follows:

- (a) Bāṇa has thoroughly changed the names of all the characters and places in the original plot. The substituted names which are his own inventions' are as follows:

Kathāsaritsāgara

Kādambarī

Kāñcanapurī

Vidiśā

Sumanas

Śūdraka

Muktālatā (Niṣada maiden)

Cāṇḍālakanyakā

Śāstragañja (parrot)

Vaiśampāyana (parrot)

Rohiṇī tree (near the Himālayas)

Śālmālī tree (in the
Vindhya forest)

Marīci

Hārīta

Pulastya

Jābālī

Ratnākara

Ujjayinī

Jyotiṣprabha

Tārāpīḍa

Harṣavatī

Vilāsavatī

Somaprabha

Candrāpīḍa

Prabhākara

Śukanāsa

Priyāṅkara

Vaiśampāyana

Āśuśravas

Indrāyudha

Kāñcanābha (a city)

Hemakūṭa (a mountain)

Padmakūṭa (king of Vidyādhara)

Harṣa (King of
Gandharvas)

Hemaprabhā

Gaurī

Manorthaprabhā

Mahāśvetā

Dīdhitimān

Śvetaketu

Rāśmimān

Puṇḍarīka

Simhāvīkrama (king of Vidyādhara)

Citraratha (king of

| | |
|-------------|-------------|
| | Gandharvas) |
| Makarandikā | Kādambarī |
| Devajaya | Keyūra |

A few other names which are not mentioned in the Kathāsaritsāgara but are found in the Bṛhatkathāmañjarī, have been changed as follows:

| | |
|--------------------------|------------------|
| <i>Bṛhatkathāmañjarī</i> | <i>Kādambarī</i> |
| Hemavatī | Vindhyāṭavi |
| Budhadatta | Kapīñjala |
| Padmalekhā | Taralikā |
| Śaśilekhā | Chatragrāhiṇī |

- (b) In the plot, a most important change made by Bāṇa is in the persons, who have to pass through other births. The story deals with two pairs of lovers. In the Kathāsaritsāgara, one partner of both the pairs (Raśmimān and Makarandikā) has to undergo another birth while the remaining partners (Manorathaprabhā and Somaprabha) wait for re-union, propitiating Lord Śiva. In the final unfolding of the plot, the parrot who narrates his account to King Sumanas, is revealed as the father of Makarandikā and the Niśāda maiden as Makarandikā herself, while King Sumanas comes out to be Raśmimān in his other birth.

Apparently, Bāṇa's intention was to present the stories of both the pairs of lovers in a well-linked and uniform manner. So he associates both the male partners on the one hand, passing through other births and joins both the female partners on the other hand, waiting for re-union with their lovers. To bring Candrāpīḍa and Puṇḍarīka side by side, he introduces a curse which was given by Puṇḍarīka to the Moon, whose rise had heightened Puṇḍarīka's pangs of separation, leading to his death. The innocent Moon was naturally enraged and cursed Puṇḍarīka to share the same fate with him. As a result of this curse, they had to re-incarnate twice on the earth. Thus, the original story of two births is transformed by Bāṇa into a story of three births. The following tables may make the difference clear:

THE KATHĀSARITSĀGARA

1st life Raśmimān Manorathaprabhā Somaprabha Makarandikā
 2nd life Sumanas „ „ Mukṭālatā

THE KĀDAMBARĪ

1st life Puṇḍarīka Mahāśvetā Moon Kādambarī
 2nd life Vaiśampāyana „ Candrāpīḍa „
 3rd life „ „ Śūdraka „
 (parrot)

Kapiñjala, the bosom-friend of Puṇḍarīka, was transformed into Indrāyudha, on account of a curse which was the result of a fault he committed in the blindness of grief for his friend. He, in the form of Indrāyudha, has intentionally brought Candrāpīḍa to the Acchoda lake. Then, Bāṇa has skilfully made Lakṣmī to incarnate as the Cāṇḍāla maiden, out of love for her son. She purposely brings the parrot to King Śūdraka. Thus, Bāṇa has saved his heroine Kādambarī from the dishonour of being cursed by her parents. Her parents are also released from the disgrace of going into low births. Vaiśampāyana is cursed by Mahāśvetā to become a parrot, which shows her firm character and steadfast love for Puṇḍarīka. Vaiśampāyana's attitude towards Mahāśvetā is also justified by the fact that he was the incarnation of Puṇḍarīka. Bāṇa has omitted the dream incident, through which Somaprabha and Manorathaprabhā are ordered by Lord Śiva to go to King Sumanas, because he has changed the place of their reunion. He has rightly chosen the hermitage of Mahāśvetā as the proper place for the final meeting of them all. Candrāpīḍa's body was being preserved there by Kādambarī and his parents had also come there. The parents of Mahāśvetā and Kādambarī were also not far from that place. The lifter of Puṇḍarīka's body is skilfully revealed by Bāṇa as the Moon, who took up the body, for preservation in his own world, out of sympathy for Mahāśvetā, his own descendant. Both the parrot and Śūdraka, regain the form of Puṇḍarīka and Candrāpīḍa, respectively and are united with their beloveds, whom afterwards, they win in marriage arranged by their parents. In this way, the whole story is presented to us in a symmetrical and finished form.

- (c) In the Kathāsaritsāgara, a Niṣāda girl, who is followed by her brother Vīraprabha, brings the parrot to the King but in Bāṇa's work it is a Cāṇḍāla maiden, who besides being followed by a Cāṇḍāla boy, is also escorted by an old man.
- (d) Bāṇa has omitted the description of the old Śabara's roasting and eating some of the parrots, as mentioned in the Kathāsaritsāgara.
- (e) Somadeva, makes the parrot go to the lake on account of thirst, next morning, while Bāṇa has more naturally described the frightened parrot feeling a mighty thirst, just after the departure of the old Śabara and being unable to reach the shore of the lake through its own tumbling steps, it is carried there by an ascetic, Hārīta, passing that way.
- (f) The horse Āśuśravas, son of Uccaiśravas, is brought by Mātali, who says to Somaprabha 'You are a Vidyādhara, a friend of Indra, incarnated on this earth, so Indra sends you this horse as a token of his former friendship'. But Indrāyudha, which had sprung from the ocean, is presented to Candrāpīḍa by his father, who had received it as a gift from the king of the Pārasīkas. Bāṇa has made this change to suit the account of Kapiñjala.
- (g) Somaprabha, himself, seeks permission from his father to go for world conquest, while Candrāpīḍa is directed to do so by his father and Śukanāsa.
- (h) In the Kathāsaritsāgara, Manorathaprabhā and Raśmīmān do not take any active part in the talks at their first meeting. They only hear about one another's descent from the conversation going on between their companions and become still more in love with each other. Bāṇa, through his fertile imagination, converts this dry narration into an impressive incident, wherein love exercises its effect on the minds of both the lovers in the most natural circumstances. In the beginning, he describes the spring season, which is a fine background for the whole incident. Again, in order to heighten the effect of love, he introduces the Pārijāta blossom, which plays an important role in the affair. Mahāśvetā, who is first drawn by its fragrance towards Puṇḍarīka, herself asks Puṇḍarīka's

companion, out of natural curiosity, about the bunch of flowers and its owner. Not only is she bold enough to ask questions, but, afterwards, when Puṇḍarīka puts the blossom on her ear and being confused by the touch of her cheek, drops down his rosary, she catches it and when impelled by his friend, Puṇḍarīka asks for it, she places her own pearl necklace in his hand, which he takes absent-mindedly. All these actions, very naturally, manifest the love-captivated heart of the playful daughter of the King of Gandharvas and of the serene ascetic. In the Kathāsaritsāgara, Manorathaprabhā, summoned by her father, goes straight to her home but in the Kādambarī, Mahāśvetā is summoned by her mother, to take a bath in the lake and after doing the same, when she starts home, Puṇḍarīka, whose longings had still more increased, in the meantime, gets a chance in the absence of his friend, to follow her and to send her a love letter through her attendant, who lagged behind. Thus, we find that Puṇḍarīka and Mahāśvetā are not merely the passive hearers of each other's descent but take active part in the whole incident, making it more lively and more effective.

- (i) According to Somadeva, Raśmimān, himself, sends his companion to Manorathaprabhā, who, having heard about his critical condition, at once starts to meet him but before they reach the spot, Raśmimān dies. Improvements are made by Bāṇa here also. A serene and bashful ascetic, like Puṇḍarīka, cannot send his friend to his beloved but Kapiñjala himself goes there, even without telling Puṇḍarīka, so that he may not check him. Again, Bāṇa has very skilfully introduced the visit of Mahāśvetā's mother before she could give any answer to Kapiñjala, who in the meanwhile departs. Mahāśvetā's decision to go, is thus delayed by her mother's arrival and also by the natural perplexity of her mind, and hence, she is too late to find Puṇḍarīka alive.
- (j) The companion of Manorathaprabhā, whom she had sent to Makarandikā, arrives before nightfall and Devajaya comes next morning, with the message from Sindhavikrama. When Manorathaprabhā prepares to go, Somaprabha expresses his eagerness to see the place of

Vidyādhara and is, therefore, carried there by Devajaya in his lap. In the *Kādambarī*, however, Mahāśvetā had been previously asked by Kādambarī's father to persuade Kādambarī to break her promise, so, she had sent Taralikā with a message for Kādambarī. When Candrāpīḍa reached there Taralikā was absent and she arrived only next morning with Keyūra, who brought a message from Kādambarī that she is not ready to give up her resolve. So, Mahāśvetā decides to go there herself and intentionally¹ requests Candrāpīḍa to accompany her. This modification, done by Bāṇa, throws light on the characters of Kādambarī and Mahāśvetā and their unselfish love for each other.

- (k) In the *Kathāsaritsāgara*, when Manorathaprabhā admonishes Makarandikā, she becomes ready to marry and the marriage of Makarandikā and Somaprabha is settled before the latter suddenly leaves for his city. In the *Kādambarī*, there is no mention of such an arrangement for marriage, at this stage. It improves the matter in two ways: Firstly, Kādambarī fulfils her promise by marrying only when Manorathaprabhā has obtained a husband, secondly, it intensifies the grief of Kādambarī, who is left in doubt about her union with the prince.

Thus Bāṇa has refined the original plot by making occasional changes into it. Besides these changes, Bāṇa has artistically elaborated the original story a great deal. He has expanded different events of the story, by adding to them many new situations and new details, through his great power of imagination and thus the incidents that are related only in one or two lines in the *Kathāsaritsāgara*, cover pages in the *Kādambarī*. Bāṇa's voluminous work is full of such new artistic details, which go to his credit. He has also invented some characters,

¹ The intention of Manorathaprabhā in taking Somaprabha with her is expressly narrated in the *Bṛhatkathāmañjarī*:

गृहीत्वैनं प्रयाम्येव तदन्तिकमहं यतः

एतन्मुखेन्दुमालोक्य सा प्रतिज्ञां विमोक्षयति ॥२३०॥

This may have been mentioned in the original *Bṛhatkathā* of Guṇāḍhya, from where Bāṇa has drawn his plot.

which he required for the proper development of the expanded plot. Important among these are: Manoramā, Patralekhā, Parihāsa (parrot), Kāṇḍī (starling), Meghanāda and the old Draviḍa ascetic. Of these, Patralekhā deserves a special mention. She was Rohiṇī, the wife of Moon, who incarnated to accompany her husband, when he was born as Candrāpīḍa. Not only she serves her Lord as a personal attendant but also acts as his confidante, in his love-affair. Moreover, Bāṇa has breathed life in all the other characters, who act like lifeless puppets in the original story.

7. *The Originality of Bāṇa*

In fact, originality, does not lie in pure inventiveness but often, it lies in the way a poet handles even an old subject, giving it entirely a new shape. He may draw his material from different sources but through his own genius, experiences and sensitiveness of mind, he moulds it in his own fashion and converts it into a new production. Herein, lies originality. Even Kālidāsa, and Shakespeare had drawn material for their dramas from other sources but through their original artistic treatment they have filled life in the mere skeleton, they derived. The same is the case with Bāṇa. He has transformed a simple legend into a great piece of art. As Dr. Peterson has remarked that 'if the Kathāsaritsāgara is like bones, then they are dry bones. These dry bones live; but it is because breath has entered into them, sinew and flesh have been covered up with skin. Herein then lies the difference'¹. We have already seen Bāṇa's approach to his chosen plot suffused with his own imagination and thus displaying his originality. Besides, in the developments and improvements done in the original plot, Bāṇa's originality lies in his style or presentation of the theme. In this respect, the Kathāsaritsāgara has no comparison with the Kādambarī. There is a vast difference between the two poets. While Soma-deva wants merely to narrate an entertaining story² in a running way, the author of Kādambarī wants to describe an

¹ As quoted by M.R. Karnik and V.D. Gangal in the Introduction to their ed. of Kād. (Mahāśvetāvṛttānta) pp. xx-xxi.

² शृणु देव कथामेकां तवाख्यामि विनोदिनीं

'atidvayī' kathā¹ in all its details and proceeds slowly,*giving lively descriptions of different situations and drawing pen-portraits of various scenes. While the Kathāsaritsāgara makes us hear different happenings, the Kādambarī enables us to see and feel them. While the one narrates a series of incidents, the other presents a series of their splendid pictures. Dr. Keith has said 'All his own are his brilliant descriptions and his elaborations of the signs of love in his hero and heroine'². It is through his own creative genius that Bāṇa has produced, out of a rough story, a refined work of a very high standard. His artistic treatment of the subject, his unrivalled ability in describing a situation, the lively portrayal of his characters, his knowledge of the human heart and the grandeur of his style, all have contributed in making his work a great piece of literature and herein lies his originality.

8. *Some social conditions as reflected in the Kādambarī:*

Like the Harṣacarita, Bāṇa's Kādambarī is also of great importance for the knowledge of the social conditions of India in the 7th century A.D. We have already described the main features of the social life in Bāṇa's time as reflected in the Harṣacarita. The social features that are common to Harṣacarita and Kādambarī need not be repeated and hence we give only a few features, as specially brought out by Bāṇa in the Kādambarī.

From the Kādambarī, we learn that the Brahmins, who chiefly engaged themselves in learning and teaching³, also took part in administration. Śukanāsa, a worthy minister of King Tārāpīḍa, was a Brāhmin. The untouchability of the Cāṇḍālas is also emphasised in the Kādambarī⁴. The daily routine of the king is described by Bāṇa in the case of Śūdraka. Śūdraka's

¹ Kād. verse 20.

² HSL. p. 324.

³ Vide the description of Bāṇa's ancestors on pp. 5-7 of the Kād.

⁴ Describing the Cāṇḍāla maiden Bāṇa says:

अरण्यकमलिनीमिव मातङ्गकुलदूषिताम्, अमूर्तामिव स्पर्शवर्जिताम्,
आलेख्यगतामिव दर्शनमात्रफलाम्—————

* Kād. p. 23.

Cf. also Śūdraka's views regarding the untouchability of her beauty on p. 24 of the Kād.

sitting in the Audience Hall in the morning, and later, taking exercise and bath; then, saluting the sun and performing the worship of Śiva and Fire; then a change of dress and his midday meal and smoke are all described by Bāṇa¹.

The emphasis laid on the importance of a son² and the rites observed by Queen Vilāsavatī to beget a son are also interesting. She worshipped the Brāhmins, fasted, slept on beds of pestles covered with green Kuśa grass in temples of Caṇḍikā, bathed sitting under cows and observed many such vows³. The popular beliefs and superstitions of the people are often referred to. The people believed in good and bad omens and in dreams⁴. The matters, concerned with child birth, such as the lying-in-chamber, the ceremonies like the worship of Saṣṭhī Devī performed on the sixth day and the ceremony of naming the child, performed on the tenth day, are vividly described by Bāṇa in the Kādambarī⁵. The arts and sciences taught to a prince are described in detail by Bāṇa, in the case of Candrāpīḍa. In the sixth year, Candrāpīḍa was handed over to his preceptors. In ten years time, he became proficient in 'grammar; in Mīmāṃsā; in logic; in the science of law; in the various branches of political science; in the different systems of gymnastics; in (the use of) all the different weapons such as the bow, the quoit, the shield, the sword, the javelin, spear, the axe, the mace etc.; in driving a chariot; in riding on elephant's back; in riding horses; in (playing on) the various musical instruments, such as the lute, the flute, the drum, the cymbals, the hollow pipe, etc.; in the works on dancing written by (the sages) Bharata and others⁶ and so on⁷.

The detailed description of Ujjayinī given by Bāṇa in the

¹ Vide Kād. pp. 31-36.

² Kād. p. 139.

³ Kād. pp. 144-46.

⁴ The right eye of Mahāśvetā began to throb (Kād. p. 343) when she was about to go to meet Puṇḍarikā whom she later found dead. The dreams of King Tārāpīḍa and Śukanāsa are interpreted as significant specially because they came at the time of early dawn (Kād. pp. 146-147). The ill omens are largely described in the Harṣacarita also before the death of Prabhākaravardhana and Rājyavardhana, Vide HC. pp. 152-53; 185-86.

⁵ Vide Kād. pp. 159-64.

⁶ M.R. Kāle's translation of the Kādambarī, Bombay, 1924, p. 105.

⁷ Kād. pp. 168-69.

Kādambarī presents before us a picture of city life in those days¹. Among courtly matters, the royal residence², the coronation of the crown prince³, the march of the army⁴, etc., are graphically described. In the Kādambarī, we also get a much more vivid picture of life in a hermitage⁵.

Bāṇa's view, against the Satī system, finds expression in Candrāpīḍa's advice to Mahāśvetā, where, he says 'This, that is known as following one in death is exceedingly useless. It is a way traversed by the illiterate, it is a pastime of infatuation, it is a path of ignorance, it is an act of rashness, it is taking a narrow view of the matter, it is a piece of great carelessness and it is a blunder due to folly that life is resigned when one's father, brother, friend or husband is dead. If life does not leave one of itself, it should not be resigned. If this matter be thought over, (it will be seen that) this giving up of one's life is for one's own interest; for it serves as a remedy for the unbearable agonies of sorrow, suffered by one's self. It brings no good whatever to the dead man⁶. Widows, who lived a pure life leaving all sort of decorations, are also referred to in the Kādambarī⁷. The strictness with which the purda system was observed can also be seen here⁸. From the viewpoint of the costumes and different ornaments used by the people the description of Śūdraka, of the Cāṇḍāla maiden, and of Kadambarī are important.

¹ Kād. pp. 109-20.

² Kād. pp. 182-202.

³ Kād. pp. 238-39.

⁴ Kād. pp. 243-51.

⁵ Kād. pp. 89-108.

⁶ यदेतदनुमरणं नाम तदतिनिष्फलम् । अविद्वज्जनाचरित एष मार्गः । मोहविलसितमेतत्, अज्ञानपद्धतिरियम्, रभसाचरितमिदम्, क्षुद्रदृष्टिरेषा, अतिप्रमादोऽयम्, मौर्ख्यस्खलितमिदम्, यदुपरते पितरि भ्रातरि सुहृदि भर्तरि वा प्राणाः परित्यज्यन्ते । स्वयं चेन्न जहति न परित्याज्याः । अत्र हि विचार्यमाणे स्वार्थ एव प्राणपरित्यागोऽयम् । असह्यशोकवेदना-प्रतीकारत्वादात्मनः । उपरतस्य तु न कमपि गुणमावहति ।

Kād. p. 364.

Kāle's translation p. 227.

⁷ क्वचिद्विषयैर्वोन्मुक्ततालपत्रा

* Kād. p. 42.

⁸ अथन्ये, हतासि परपुरुषादर्शनव्रतेन ।

Kād. p. 187.

CHAPTER IV

THE LITERARY MERITS AND DEMERITS OF BANABHATTA

1. His plot construction:

The plot of the Kādambarī is a complicated one. It is based purely on the doctrine of reincarnation and as we have seen, it comprises in itself the stories of the three lives of Candrāpīḍa and Puṇḍarīka. For this purpose, the system of setting a story within a story is employed. This system was commonly used in the folktales and was perhaps adopted in the Bṛhatkathā also, whence, it is derived by the author of the Kathāsaritsāgara. In this work, says S.K. De, 'Often with an insignificant framework, we have A's account of B's report of C's recounting of D's relating of what E said, and so forth, until we have the disentangling of the entire intricate progression, or reversion to the main story, which the reader, in the meantime, probably forgets'¹. The same plan is followed, with a little variation, in the works like Pañcātāntra and Hitopadeśa. In the Pañcātāntra, the characters of the main narrative recount the sub-narratives and the characters of the latter narrate the tales which are included in the sub-narratives. In the Kādambarī, a marked perfection has been made in the above system. Its peculiar feature is, that the narrators give an account of their actual experiences, thus making the whole thing lively through a personal touch. The stories are interwoven in such a way that the first narrator, within his own story, gives another story, concerned with himself, actually from the mouth of its narrator, as has been told to him. Now, the second narrator, makes one of the characters of his story, relate her own account to the hero of his story. Thus, the plan of tale within tale is formed.

¹ HSL, p. 231 (Calcutta), 1947.

This system will be more clear, when applied to the inset stories of the *Kādambarī*. In the beginning, a parrot is brought to the court of King Śūdraka, who narrates his own account, in first person. Within his account, he reports the story of Candrāpīḍa and Vaiśampāyana, connected with his own life, as it was actually narrated in his presence, by the sage Jābāli. Though Jābāli does not recount his personal experience, yet he is expected to be very well-acquainted with the events, which are very lively described by him; because he had the power to look into the past, present and future and to perceive, through his divine sight, the whole world, as if it lay on the palm of his hand. In the parrot's report of Jābāli's story, is included the account of Mahāśvetā, given by her, in first person. These tales end successively and after the end of Jābāli's tale, the reader has to recall that the story was being narrated by the parrot before King Śūdraka. At the end of the parrot's tale, the poet reverts to the main story, connected with the beginning of the book and with the end of this story, the book closes. Another feature of the *Kādambarī* is that all its sub-narratives are essential for the development of the main plot, and are, so to say, the indispensable constituents of the whole story. It appears, that this plan was originally employed in the *Bṛhatkathā*, from which Bāṇa seems to have taken it. The structure of the story of King Sumanas, narrated in the *Kathāsaritsāgara*, is almost the same as adopted in the *Kādambarī*. On the authority of Somadeva's own statement¹, we can say that the story, in this form, was doubtless derived from the *Bṛhatkathā*. Somadeva, being a later writer, is influenced by Bāṇa's reputed work but the structure of his story is certainly not a borrowing from the *Kādambarī*. We have already seen that Bāṇa has artistically developed the plot to a great extent but the original frame-work of the story is fully retained by him. The same contrivance of first person narrative is followed by Daṇḍin in his *Daśakumāracarita*, where the princes recount their actual experiences, thus making the story appear real and life-like. But their narratives are not the necessary constituents of one intricate plot, as in the case of the *Kādambarī*.

Bāṇa has very skilfully intertwined the stories of the two

¹ Quoted above.

pairs of lovers in the Kādambarī. By introducing a curse, given by Puṇḍarīka to the Moon and a counter-curse, given by the latter to Puṇḍarīka, the poet has bound the fates of both the heroes with each other. As a result of the curse, they have to incarnate twice in the world of mortals and have to endure the same amount of delight and sorrow. In their first birth on the earth, they live together as bosom friends, until one goes in the second birth, that of a parrot and the other dies, hearing about the calamity of his friend. The latter is born as King Śūdraka and the parrot is brought to him. When the duration of the curse is over, they acquire their original bodies (viz. that of Puṇḍarīka and Candrāpīḍa), and are united with their beloveds. The Moon prefers to live in the form of Candrāpīḍa, because he was loved by Kādambarī in that form. The heroines, on the other hand, are two intimate friends. Both have to face a somewhat equal fate, when their lovers die. Both live together in penance, awaiting re-union with them, of which both were assured by a divine being. Thus the uniformity between the two love stories and their intercalation is carefully maintained. The monotony, which may have occurred on account of the similarity of events, is avoided, by describing the love-affairs of both the pairs in different settings. Moreover, Puṇḍarīka has met Mahāśvetā in his first life, while the Moon first meets Kādambarī in his second life, i.e., in the form of Candrāpīḍa. It is through the efforts of Mahāśvetā herself, who takes Candrāpīḍa to the world of Gandharvas, that the meeting between Candrāpīḍa and Kādambarī takes place. Hence Candrāpīḍa's coming to Mahāśvetā, forms an important link between the two love-stories.

Though the structure of Kādambarī is a complex one, yet there is no doubt that the plot is ingeniously arranged. In the beginning, the scene of the court of Śūdraka, is very dramatically described. The reader's curiosity is aroused when a Cāṇḍāla maiden of extraordinary beauty brings a speaking parrot in the court. The reader's curiosity increases more and more when the plot is entangled by introducing new stories without unfolding the first one. But, in the latter part of the book, when the story takes sudden turns and everything is unravelled, the reader is filled with a thrilling surprise, when he finds that the parrot and the King, to whom he is introduced,

at the very outset of the work, are really the two heroes of the story, in their third lives. The tale told by Jābāli, was the story of their second lives, while the account narrated by Mahāśvetā dealt with their first lives. The scene of the re-union of both the pairs is also depicted dramatically. As soon as Kādambarī, whose passion was heightened due to spring season, embraced the senseless body of Candrāpīḍa, the body regained consciousness and responded to her action. At the same time, Puṇḍarīka was seen descending from the sky holding the hand of Kapiñjala and all were united.

The constructive art of Bāṇa is often criticised as defective. Not only is adopted the complex system of including a tale within a tale, there is also an entanglement of the past and present lives, which utterly confuse the mind of the readers. No doubt that such complicated systems of telling stories must have been popular in Bāṇa's time and Bāṇa, who aimed at presenting a wonderful and highly miraculous story, naturally chose such a system where the plot is first entangled and is then suddenly unfolded, filling the reader with great astonishment. The main attraction of this plan is that the curiosity of the reader is sustained and he cannot guess the unexpected end, beforehand. But its defect is that the threads of the main narrative are liable to be lost when the sub-narratives are too long. The main defect on Bāṇa's part is, that he is very fond of giving details. He cannot check himself from dwelling on details, even at times, when there is no occasion for it and if there is any, he leaves his fancy free to take flights as high as it can. At such places, his sentences go on rolling over a few pages. On account of this practice, his tales are heavily elaborated and the fault of the method of inter-weaving a story within a story becomes all too apparent. Reading a long inset story, the reader, in the meanwhile, forgets the main context, in which it was started. As for instance, when Jābāli's tale comes to an end and the account continues in the first person, the reader has to recall with great effort that it was all being narrated by the parrot before King Śūdraka. Again, it is not an easy task for the reader, to follow all the intricacies and convolutions of the plot, and to set in his mind, serially, the events that took place in the three lives of both the heroes, when the plot is unfolded. It may be said here that as the

'uttarbhāgā', where the story has been largely developed and unrolled, is composed by Bāṇa's son, Bāṇa cannot be held responsible for the construction of the whole plot. 'This important fact', says S.K. De, 'is ignored when one criticises Bāṇa for his highly complex plot, and charges him with deficiency of constructive power¹. But we have shown before that the plan of the 'uttarbhāgā' of Kādambarī was Bāṇa's own, though we can never be absolutely certain about it².

Bāṇa is also criticised for introducing Kādambarī, the heroine of his work, very late. It is true and Bāṇa's tendency of proceeding slowly, giving all important and unimportant details, is responsible for it. The description of the parrot's birth place Ujjayinī and the details of Candrāpīḍa's birth and education, etc., are dealt with in unnecessary detail. Then, Mahāśvetā's story itself, occupies a good portion of the work. As Puṇḍarīka and Mahāśvetā are closely connected with the lives of Candrāpīḍa and Kādambarī, Bāṇa could not have neglected them. But from the moment Kādambarī is introduced, she engages our attention throughout. Her beauty, her love-affair and her grievous condition, in separation with Candrāpīḍa, are narrated fully by Bāṇa, till the end of the Pūrvabhāga. In Uttarahbhāga also, all the efforts of Candrāpīḍa are inspired by his keen desire to meet with Kādambarī. When he dies, Kādambarī again comes before us, lamenting for her beloved and wins over our hearts through her steady service and tender care, with which she preserves the body of Candrāpīḍa.

Putting a great part of the story, in the mouth of a parrot, is also regarded as a blemish. It is a conventional device and however absurd it may appear to a modern reader, the readers of Bāṇa's time, could not but have appreciated it. He has also introduced many super human characters in his work. In fact, without introducing them, it would not have been possible for Bāṇa, to present his story in this form. We are told that Mahāśvetā has entered into youth when she first met Puṇḍarīka. Now Puṇḍarīka is incarnated as Vaiśampāyana along with the Moon as Candrāpīḍa. Both complete their education, when they are sixteen years old. Three years are spent by Candrā-

¹ HSL. p. 230.

² Vide Supra pp. 150-152.

pīda in world-conquest. Thus about twenty years had passed when Candrāpīda saw Mahāśvetā who appeared as a maiden of about eighteen years only. Such a thing is possible only in the case of Gandharvas and not in human beings. Both the heroines, because they belonged to the race of Gandharvas, remain youthful as ever till their lovers have passed through another birth. Similarly, the preservation of Puṇḍarika's body, in the world of the Moon and the non-putrefaction of Candrāpīda's dead body, may be explained only in the light of a divine hand. These and other folk-tale motifs, which will not appear as verisimilar to a reader of to-day, were freely used in those days, for people of the time took interest in such wondrous stories. Bāṇa, whose ambition was to write an 'atidvayī' story, could not have ignored the taste of his time and to satisfy it, no wonder, that he used such devices; but there is so much in the Kādambarī that suits the taste of the people of any time or any place, that it will never lose its charm. The reader is so fully engrossed in the love, delight and grief of the hero and heroine that he hardly remembers the narrator. It is the fine delineation of human emotions, that has made the Prose Kāvya of Bāṇa, immortal. In this connection, we cannot restrain ourselves from quoting the words of Peterson:

'Separated as we are by a thousand years and one-half the world, from this Indian writer, there is nothing surprising in the fact that the super human machinery of his tale, ... strike us, at first, as flaws, which no natural force on the author's part can remedy. As we proceed, all that falls away, and we find ourselves face to face with a story of human sorrow and divine consolation, of death and the passionate longing for a union after death, that goes straight from the heart of one who had himself felt the pang and nursed the hope, ... Kādambarī has its place in the world's literature as one more aspiration out of the very heart of genius after that story, which, from the beginning of time, mortal ears have yearned to hear, but which mortal lips have never spoken¹.

In the Harṣacarita, the construction of the plot is simple. It

¹ Peterson's Introduction to his ed. of the Kād. p. 43.

is divided into Uchhvāssa and each Uchhvāsa is given a name, according to the subject-matter with which it deals. The whole work is based on facts, and the account of Bāṇa's own life given in the first two and a half chapters of the Harṣacarita has made it more lively. How Bāṇa lost his parents, in his early childhood, how he became a wanderer, and afterwards settled, how he first met King Harṣa, all provide a personal touch to the work. The life history of Harṣa is also narrated in a systematic way. Harṣa's birth, his sister's marriage, his parent's' death, his brother's death, Harṣa's expedition for world conquest, his going in search of his sister and his meeting her in the Vindhya forest are all narrated, in a well linked form. The work, however, ends abruptly and we are unable to know what happened next.

2. *His Narration*

Bāṇa's style of narrating a story is extraordinary. We have seen before, that in his time a tendency for artificial decoration was increasing. This had given rise to a highly ornamented kāvya style called the Vicitra-Mārga by Kuntaka. A chief characteristic of this style is that a short plot is elaborated to a large extent, by inserting detailed descriptions of nature and other objects, in it. As a result of this, a major portion of the work consists of descriptions and the rest narrates the actual plot. Besides long descriptions, there is a continuous effort to adorn the matter through various poetic skills. The reason is that the followers of the embellished style were chiefly interested in the presentation and not in the thing presented. Bāṇa is obviously influenced by the current literary tendency of his age but his peculiarity is that he has not neglected his plot too much. It is true, that at some places, he is so engrossed in giving fanciful descriptions, that the story lags behind, but in the main, he is true to his plot and never neglects its important parts.

Bāṇa never likes to write in a simple manner. His conscious efforts to give something new, something uncommon and something wonderful, led him to choose a strange story which he narrated in an equally remarkable way. He does not narrate his story in a running way, and is never in a hurry to tell what happened next but proceeds slowly, in a grand and

majestic way, giving various scenes and descriptions that can find place in the story. Tagore has remarked that while others narrate a story by giving events, Bāṇabhaṭṭa narrates it by drawing pictures¹. Indeed his fondness of drawing word pictures is so great that he never leaves a chance and sometimes gives unnecessary descriptions also.

The Kādambarī starts with a description of the merits of King Śūdraka. The poet is going to tell only this much of fact that 'there lived a King called Śūdraka who reigned on Vidiśā, but after saying 'there lived' he gives a long series of epithets showing the qualities of 'the person who lived' and it is only in the end of these epithets that we come to know that the person who lived was King Śūdraka². After giving the name, Bāṇa, again continues an account of his merits. Further, he tells that the capital of the King was Vidiśā, adding a few long epithets to it. Then, after narrating how the King passed his time in the company of other princes, the poet starts to relate an event, that as the King once sat in the assembly-hall, the door-keeper informed him that a Caṇḍāla girl had come to present a parrot. Before narrating the event, Bāṇa writes a few words about the time of the event. Those few words draw before us a true picture of the newly risen sun³. Now, though the door-keeper is an unimportant person but Bāṇa cannot proceed without comparing her with a sandal-tree, the Ganges, the embodied command of the King, autumn and so on⁴. Not only he vividly describes the main chapters of his work through his rich imagination but spends his fancy on minor characters also. Again the door-keeper does not report the arrival of a Cāṇḍāla maiden in a simple way but poetically describes her as the royal glory of King Triśaṅku, thrown

¹ Prācīna Sāhitya, a Hindi translation of the Bengali essays of Rabindranath Tagore by R.D. Misra, p. 87.

² आसीदक्षेत्रनरपतिशिरःसमम्यचित्तशासनः पाकशासन इवापरः, चतुर्द-
धिमालामेखलाया भुवो भर्त्ता, प्रतापानुरागावनतसमस्तसामन्तचक्रः,
चक्रवर्तिलक्षणोपेतः, - - - राजा शूद्रको नाम । Kād. pp. 7-9.

³ एकदा तु नातिदूरोदिते नवनलिनदलसंपुटभिदि किञ्चिन्मुक्तपाटलिम्नि
भगवति सहस्रमरीचिमालिनि Kād. pp. 15.

⁴ Kād. p. 15.

down by the 'hum' voice of the enraged Indra, while the king was ascending to heaven¹. Further, the door-keeper ushers in the Cāṇḍāla maiden and there comes a long description of King Śūdraka as he was seen by her. This description is followed by a detailed description of the exceeding beauty of the Cāṇḍāla girl herself. Such is the procedure with which the poet starts narrating his Kādambarī.

According to Phyllis Bentley, narrative in fiction is of three types, viz., description, scene and summary². The 'description' type of a narrative is explained by him as 'when the novelist halts this moving world and tells us what he sees . . .'. 'Scene's is that 'when he moves it slowly and tells us single specific actions (including of course those specific actions we call speech and thought) . . .'. While the third type of narration 'when he rolls his fictitious world by rapidly, so that he gives us, not each specific moment of many battles but the integrated campaign, not the single impressions of a character but the sum of that character, not the minute by minute thoughts of a man but a summarised account of his gradual conversion to a new course of life . . ., is called by Bentley as 'summary', though he is 'not at all satisfied with it.' Further he says that the proper use, the right mingling of scene description and summary is the art of fictitious narrative'³. Bāṇa's love for depicting scenes and descriptions has been already mentioned. At many places, where the use of summary would have been more effective, Bāṇa could not check himself from giving detailed descriptions. In the beginning, the bath, worship, dining, etc., of King Śūdraka is dealt with at length, which is of least importance from the story point of view. The descriptions of Bāṇa are often too long. His imagination knows no end, when his plot gives him a chance of describing nature. The parrot, who was born on a Śālmālī tree in the Vindhya forest, starts to relate his story. Now, first the Vindhya forest is described at length. Then, it is said that in it, lying within the limits of the Daṇḍāka forest, there was the hermitage of the great sage

¹ Kād. p. 16.

² Phyllis Bentley, *Some Observations on the Art of Narrative*, New York, 1948, pp. 7-8.

³ Ibid.

Agastya. The trees and groves and the river Godāvarī, which encircled the hermitage are mentioned. We are also told, how this hermitage was connected with Lord Rāma, who stayed there for sometime. But from all this description, if a reader thinks that perhaps some remarkable event in the present story is going to take place in this hermitage, it is his mistake. The poet is only describing the region around the spot, with which his story is concerned. Further, he proceeds and gives a lively description of the lake called Pampā, which was not far from that hermitage. On the western shore of this lake, there stood a big old Śālmālī tree, which is again vividly described, for the parrot was born on it. Thus we find that not only the exact spot where a particular incident is going to happen is described with vivacity by the poet but also the whole region where the spot itself is situated. But often, the use of long descriptions is found, when the poet has to describe a place, which is an important one from the story point of view. Among the instances, may be mentioned the hermitage of Jābālī, Ujjayinī, Acchoda lake, the temple of Śiva, near which existed the cave of Mahāśvetā and the residence of Kādambarī. Important characters such as Śūdraka, Mahāśvetā, Puṇḍarikā, Kādambarī, etc., are also described at length. Not only of the important ones, but detailed pictures of less important characters may also be seen in Bāṇa's works, e.g., the Śabara General Mātāṅga, Hārīta and the Draviḍa ascetic, etc. It is true that a sensitive poet like Bāṇa could not restrain himself from drawing a true picture of these varied characters but it is equally true that, from the point of view of the plot, these characters are only of an insignificant value. The journey of Candrāpīḍa from Mahāśvetā's hermitage to Ujjayinī may have been very effectively narrated by using summary but our poet gives a long description of the temple of Caṇḍikā, which is only for the sake of description and has no concern with the plot. In the Harṣacarita also, though the theme is historical, Bāṇa has given long fanciful descriptions. The descriptions of Śrīkanṭha and Sthāṇvīśvara and the description of Sarasvatī, Sāvitrī, Dadhīca, Harṣa, etc. may be mentioned. But these are not carried to the length, generally found in the descriptions of Kādambarī. Only at two places they are overdone. One in the case of Harṣa which may be justified on the ground of his being

the hero and the other in the case of the King's elephant named Darpaśāta, which is certainly out of place.

Bāṇa has made an effective use of the second type of narrative called 'scene'. We have already said that Bāṇa is fond of giving details and if the action is an important one, he always presents it in 'scene'. A fine example of 'scene' is the killing of the young parrots, on the Śālmālī tree by the old Śabara. How he ascends the tree, draws out the parrots from the hollows of the tree and wringing their necks, throws them down. Then, how the father of the parrot Vaiśampāyana covers it under its wings and when it is killed and thrown down on the ground, how Vaiśampāyana, leaving his father's dead body, takes shelter in the root of a big Tamāla tree. The whole action is presented before us through 'scene' type of narration. In the Harṣacarita an effectual use of 'scene' is found at the time Harṣa goes to the spot, where Rājyaśrī was going to burn herself in a pyre and supports her forehead with his hands. How both the brother and the sister weep aloud, and are comforted by all present there and when the poignancy of their sorrow is a little reduced, how Harṣa takes her sister away from the fire under the shade of a nearby tree, all this is represented in a 'scene'. The works of Bāṇa are full of this type of narrative. Some examples are quoted below:

(a) अपसृते च तस्मिन्स विहंगराजो
राजाभिमुखो, भूतधोन्नमय्य दक्षिणं
चरणमतिस्पष्टवर्णस्वरसंस्कारया गिरा कृतजयशब्दो राजानमुद्दिश्या-
मिमां पपाठ—

स्तनयुममश्रुस्नातं समीपतरवति हृदयशोकाग्नेः ।

चरति विमुक्ताहारं व्रतमिव भवतो रिपुस्त्रीणाम् ॥ (Kād. p. 26)

(b) उपसृत्य च जलसमीपमेकदेशनिहितदण्डकमण्डलुरादाय स्वयं मामामुक्त-
प्रयत्नमुत्तानितमुखमंगुल्या कतिचित्सलिलविन्दूनपाययत् । (Kād. p. 82)

(c) 'न तावदेनमकृतप्रसादः पश्यामि' इति तिर्यङ्नीलवलाशुकशारां
तिरस्करिणीमिव भ्रमयन्नपाङ्गीयमानतरलतारकस्यायामिनीं चक्षुषः
प्रभां परिवृत्य प्रेष्ठस्य पृष्ठतो निषण्णस्य भालवराजसूनोरकथयत्—

'महात्म्यं मुञ्जः' इति

(HC. pp. 78-79)

(d) आलोक्य च सा दूरस्थितैव प्रचलितरत्नबलयेन रक्तकुबलयदलकुमलेन
पाणिना ज्वरितमुखमाणा वेषुलतामादाय नरपतिप्रतिदीपनाय

सकृत्समाकुट्टिममाजघान ।

(Kād. p. 20)

The use of 'summary' is essential in a novel. In the course of a plot, there come such events which are worth mentioning but narrating them in detail, will be out of place; on such occasions, 'summary' is the writer's resort. Specially, when days and months pass by, without any special occurrence, the novelist will narrate their passing in 'summary'. Bāṇa has made a successful use of this type of narration in his works. The events, a long narration of which is not necessary in the story, are skilfully summarised by him. For example, the world conquest of Candrāpīḍa is dextrously summarised in one paragraph, for it has only a minor place in the love-story. He says:

प्रत्यूषे चोत्थाय तेनैव क्रमेणानवरतप्रयाणकैः प्रतिप्रयाणकमुपचीयमानेन सेनासमुदायेन जर्जरयन्वसुंघराम्, आकम्पयन्निरीन्, - - - पृथिवीं विचचार । प्रथमं प्राचीम्, ततस्त्रिशंकुतिलकाम्, ततो वरुणलांछनाम्, अनन्तरं च सप्तषिताराशबलां दिशं जिग्ये । वर्षत्रयेण चात्मीकृताशेष-द्वीपान्तरं सकलमेव चतुरुदधिखातवलयपरिखाप्रमाणं बभ्राम मही-मण्डलम् ।

(Kād. pp. 255-256)

Some other instances are:

- (a) क्रमेण कृतचूडाकरणादिक्रियाकलापस्य शैशवमतिचक्राम चन्द्रापीडः ।
(Kād. p. 167)
- (b) तेषु चैवमुत्पद्यमानेषु क्रमेणोदपादि हूणहरिणकेसरी - - - प्रभाकरवर्धनो नाम राजाधिराजः ।
(HC. p. 120)
- (c) अथ राज्यश्रीरपि नृत्यगीतादिषु विदग्धासु सखीषु सकलासु च प्रति-दिवसमुपचीयमानपरिचया शनैः शनैरवर्धन्त । परिमितैरेव दिवसैर्यौ-वनमारुरोह ।
(HC. p. 140)

It is said that 'Bāṇa seems to have had very little sense of proportion'¹. Truly Bāṇa's descriptions seldom remain within proper limits. No doubt, that they are marvellous in themselves but, sometimes, they halt the movement of the story for an undesirable period and the reader, curious to know the story further, feels weariness. Dr. Ravindranath Tagore² has charged

¹ P.V. Kane's Introduction to his ed. of the Kād., p. xxvii.

² Op. cit. pp. 76-77.

Bāṇa for his tendency of presenting before the reader all important and unimportant, primary and secondary things in an equal manner. He says that like our power of vision, our imaginative power is also limited and we do not see at a time the whole object in the same light. Its front looks bigger and its sides smaller, while the back is invisible and can be inferred only. Therefore, poets put the most important aspect of their work in front and the rest along sides and on back. But Bāṇa does not want to leave anything for the reader's inference and is inclined to show each and everything equally. The charge is just. If we exclude all unnecessary details from the *Pūrvabhāga* its largeness will be greatly reduced. Besides this, when secondary things are also largely described, the importance of main things cannot be readily recognised by the reader.

In the present busy era, short stories are liked the most and specially by the working class. If they get, by chance, some time to read a novel, they will hardly like the *Kādambarī*, for it requires a lot of time, patience and intelligence, too, to read and understand it. In the first place, the theme itself is highly complicated. No busy person can dare to read such a long novel with such a complicated plot. Secondly, such conventional devices are used in it that can hardly interest a modern reader. Thirdly, Bāṇa fatigues his readers by giving elaborate details at times when the story should have been swiftly rolled. The easy flow of Bāṇa's narrative is occasionally obstructed by long and laboured descriptions, which can hardly be admired by ordinary people, who read it just for the sake of an entertaining story. But criticising Bāṇa from the modern point of view would be a grave injustice. Poetry in his time flourished in courts. Outside also, people devoted to learning, must have welcomed and enjoyed his great works. That was the era of learning and scholarship. Poets tried to show their great erudition through various devices. What charm is there if a bare story is told in simple language. The chief attraction of the works of the time were the brilliant word-pictures in which the poets got a golden opportunity to display their poetic skills. The readers of those days took more pleasure in descriptions and did not care if they checked the flow of the story.

In the end it may be said that Bāṇa was writing a Prose Kāvya and being an emotional poet, no wonder his descriptions

often go out of limits due to uncontrollable poetic flow.

3. *His Character-Sketches:*

Bāṇa has displayed a remarkable skill in sketching his characters. His works are full of kings, queens, princes, princesses and ascetics. Though Bāṇa portrays them more or less in a conventional way yet most of his characters are marked with individuality. The brave and wise king Harṣa, the worthy minister Śukanāsa, the youthful prince Candrāpīḍa, the bashful ascetic Puṇḍarīka, the young and modest Kādambarī and the calm and serene Mahāśvetā, all leave an indelible impression on our heart. Bāṇa is a master of human nature. During his travels, he came into contact with different types of people and closely observed their nature. He is, therefore, skilful in depicting real and varied characters. Apart from sketching kings and queens etc., Bāṇa is also successful in portraying Bhairavācārya, a Śaivite, and his disciple, the Buddhist monk Divākaramitra and the old Draviḍa ascetic, who attended the temple of Caṇḍikā.

First, we will deal in short with some of the main characters in Bāṇa's Harṣacarita. Harṣa is the hero of this Ākhyāyikā and naturally, therefore, his great qualities of head and heart are vividly described by Bāṇa. Puṣpabhūti, Harṣa's remote ancestor, was blessed by the Goddess Lakṣmī that a great Emperor named Harṣa will be born in his race. Accordingly, Harṣa was born on an auspicious day worthy of the birth of a Cakravartī king. The first trait of Harṣa's character, that attracts our mind, is his great love for his parents, brother and sister. When his elder brother Rājyavardhana goes to fight against the Hūṇas, Harṣa accompanies him but engages himself in hunting in the Himālayan forests, while Rājya proceeds further. There, Harṣa gets the news of his father's serious illness and he rushes back to Sthāṇviśvara on horse's back without taking food¹ and without halting on the way². When he reaches there, he is affectionately

अमुक्त एवोच्चाल ।

HC. V. p. 152.

Cr. also भण्डिस्त्वकथयत् - - - देव, तृतीयमहः कृताहारस्यास्याद्य
इति ।

HC. V. p. 158.

पुरुः प्रवृत्तप्रतीहारगृह्यमाणगामीणपरम्पराप्रकटितप्रमुखवर्त्ता च बहुलमेव
मित्रे मित्राय ।

HC. V. p. 152.

received by his father. Harṣa makes enquiries about his father's illness from the physicians concerned and is greatly distressed to see his father's grave condition. Later, when Harṣa hears that his mother is going to ascend the funeral pyre, he falls down at her feet, beseeching her to give up her decision, but in vain. He loses his parents and stricken with grief awaits his brother's return.

Harṣa's deep love for his brother and his disinterest in the throne is evident from the thoughts which arise in his mind, when he hears about Rājya's resolve to become a hermit. He determines in his mind to follow his elder brother¹. But conditions undergo a sudden change and his brother goes to punish the Mālavā king, who had killed Grahavarman. Harṣa craves to accompany his brother but he is checked by Rājya to do so². When Harṣa hears about Rājya's murder, he becomes furious with rage and takes a solemn oath³ to destroy the Gauḍas. He says: 'By the dust of my honoured lord's feet I swear that, unless in a limited number of days I clear this earth of Gauḍas and make it resound with fetters on the feet of all kings who are excited, to insolence by the elasticity of their bows, then will I hurl my sinful self, like a moth, into an oil-fed flame'⁴. Harṣa then issues a proclamation that all the kings in different directions should prepare either for fight or for surrender⁵. Harṣa's tender affection for his brother is again revealed to us when in the night, being alone, he silently weeps for a long time in the memory of his brother⁶.

While marching towards the place of the Gauḍa king to take revenge on him, Harṣa learns on the way, from Bhaṇḍi, that Rājyaśrī has escaped in the Vindhya⁷. He at once goes to save his sister and sends Bhaṇḍi against the Gauḍa king⁸. Harṣa's deep affection for his sister is evident from the manner in which

¹ HC. VI. pp. 180-82.

² HC. VI. pp. 184-85.

³ HC. VI. p. 194.

⁴ The Harṣacarita translated by E.B. Cowell and F.W. Thomas, London, 1897 (C. and T.) p. 187.

⁵ HC. VI. p. 194.

⁶ HC. VI. p. 195.

⁷ HC. VII. p. 226.

⁸ *ibid.*

he recovers, supports and consoles her¹.

Harṣa's bravery and his daring personality is depicted by Bāṇa in the form of the oath that he takes to take revenge on the Gauḍas and starts for his expedition. When, on the banks of the river Sarasvatī, Harṣa takes in hand the golden seal, presented to him by the village chief to issue orders on that day, it falls down upon the ground leaving a clear imprint of the letters carved on it on the mud². The courtiers take it as an ill omen. But Harṣa, according to his fearless nature, interprets it as indicating that 'the earth shall be stamped with the single seal of my sole command'³.

The high qualities of Harṣa are referred to by Bāṇa in the message of Kṛṣṇa to Bāṇa himself⁴. There Harṣa is described as a king, who puts to shame such ancient kings as Nṛga, Nala, Niṣadha, Nahuṣa, Ambarīṣa, Daśaratha, Dilīpa, Nābhāga, Bharata, Bhagīratha and Yayāti. Harṣa is far from pride, conceit, arrogance, self-will etc. 'His natural instinct is to help his friends, sovereignty, means to him helping his dependents, learning, at once suggests helping the learned and success, helping his kinsfolk, power means helping the unfortunate and wealth, helping the Brāhmanas'⁵. Bāṇa's cousin brother Śyāmala also refers to the great merits of Harṣa.⁶

Bāṇa's picture of Puṣpabhūti, Harṣa's remote ancestor, is impressive. Magnanimity, gallantry and a great devotion for Lord Śiva are the three chief traits of Puṣpabhūti's character. Bāṇa says that from his childhood Puṣpabhūti showed a great devotion to Śiva and during his reign Śiva was worshipped in every household. He had a high regard for Bhairavācārya⁷, a Śaivite, and he helps him in his undertaking⁸. His gallantry is evident from his fight with the Nāga and his magnanimity is shown in the way he helps Bhairavācārya and asks the Goddess

¹ HC. VIII. pp. 245-49.

² HC. VII. p. 203.

³ C. and T. p. 198.

⁴ HC. II. pp. 54-55.

⁵ C. and T. p. 43.

⁶ HC. III. pp. 90-92.

⁷ यतः स राजा श्रवणसमकालमेव तस्मिन्भैरवाचार्ये भगवति द्वितीय इव कपर्दिनि दूरगतेऽपि गरीयसीं बबन्ध भक्तिम् । HC. III. p. 101.

⁸ HC. III. pp. 108-14.

Lakṣmī to grant success to Bhairavācārya¹.

King Prabhākaravardhana, the father of Harṣa, is sketched by Bāṇa as a mighty warrior, who had defeated the Hūṇas and had also conquered the kings of Sindh, Gurjara, Gāndhāra, Lāṭa and Mālavā². This great king used to feel depressed to see his reflection in his sword, which he assumed as a helper, and to bend his bow in the presence of his enemy³. Another chief trait of Prabhākaravardhana's character was his great benevolence. He used to give precious gifts to Brahmins⁴. At the time of Harṣa's birth, he is described to have donated his whole treasure⁵. A third feature of his character is that he was a great devotee of the Sun. The Sun, pleased with his great devotion, blessed him with two sons and a daughter. King Prabhākara- vardhana greatly respected his queen⁶, and had deep affection for his children. His love for Harṣa is disclosed in the fifth Uchhvāsa, when he was on his death-bed. When Harṣa comes to him, the King, forgetting all the tortures of fever, embraces his son with great affection and refuses to take his diet unless Harṣa had taken his meal⁷. The King's advice to Harṣa also reveals his tender love for his son⁸. Not only was Prabhākara- vardhana affectionate towards his own children but for others also. Bhaṇḍi, the son of his queen's brother, was treated by the King as an additional son⁹. Rasāyana, the young physician, was 'cherished like a son by the King'¹⁰. Many of his ministers and attendants were so attached to him that they plunged into

¹ HC. III. p. 115, Cf. भवत्सिद्धयैव परिसमाप्तकृत्योऽस्मि ।

HC. III. p. 116.

² HC. IV. p. 120.

³ यः करधृतधौतासिप्रतिबिम्बितेनात्मनाप्यदूयत समितिषु सहायेन रिपूणां
पुरः प्रघनेषु धनुषापि नमता ।

HC. IV. p. 120.

⁴ द्विजदीयमानैरर्थकलशैः फलितमिव भाग्यसंपदा ।

HC. IV. p. 121.

⁵ सर्वस्वं च ददौ नरपतिः । दिशिदिशि कुबेरकोषा इवालुप्यन्त लोकेन
द्रविणराशयः ।

HC. IV. p. 134.

⁶ Vide HC. IV. pp. 125 and 140-41.

⁷ HC. V. pp. 157-58.

⁸ HC. V. pp. 168-169.

⁹ HC. IV. p. 135; C. and T. p. 117.

¹⁰ HC. V. p. 159; C. and T. p. 144.

the Fire after his death¹.

Queen Yaśovati, the mother of Harṣa, is sketched as an ideal Indian woman. She is described by Bāṇa 'as the centre of all creatures' love, confidence, duty and felicity, who, upon the King's bosom, shone like Lakṣmī on the bosom of Hell's Vanquisher'². She is a beautiful wife and an affectionate mother. Her deep love for her husband is revealed in the fifth Uchhvāsa, when King Prabhākaravardhana was seriously ill. When Harṣa returned, he found his mother 'seated on the King's side and touching him on his head and breast, her eyes swollen with ceaseless weeping, her body grey with various medicinal powders, fanning him, though her hand grasped a chowrie, with her sighs, and crying again and again, 'my Lord, are you asleep?'³. When there was no hope for the life of her husband, the queen resolved to ascend the funeral pyre. The step she took was a proper step for a lady like her, who prided herself on being a warrior's daughter (Vīrajā), a warrior's wife (Vīrajāyā) and a warrior's mother (Vīrajananī)⁴. She, wearing the costumes of a Satī, came out of her apartment carrying a picture of her husband in her hand and took leave from her companions, old ministers, rival queens, domestic birds and trees in the palace⁵. At that time, when she saw her 'youngest and dearest son', who came with tearful eyes and fell down at her feet, she could not check herself and wept aloud for a long time like a village woman⁶. Then she controlled herself and referring to her duties, fell at his son's feet asking him not to check her⁷. The queen's great affection for her son is beautifully expressed in this scene.

Rājyavardhana's heroic personality is vividly described by Bāṇa. In the poet's words, he was 'a Prince composed as if of lightning atoms to quell the cabals of all kings'. He was 'capable of supporting the whole world's weight' and he was 'the

¹ HC. V, p. 172.

² HC. IV. pp. 122-23; C. and T. pp. 102-104.

³ HC. V. p. 157; C. and T. p. 141.

⁴ HC. V. p. 167.

⁵ HC. V. p. 165.

⁶ HC. V. pp. 165-66.

⁷ HC. V. p. 167.

heart shaker of all kings¹. That in bodily strength, he surpassed even his father, is evident from one of Harṣa's statements². Rājya successfully fought against the Hūṇas and when he returned to Sthāṇvīśvara, stricken with grief at his father's death, he resolved to go to the forest leaving the throne for Harṣa³. This resolve of Rājya discloses his saintly tendencies. But the same Rājya becomes furious, when he hears that the Mālavā king had killed Grahavarman and had imprisoned Rājyaśrī⁴. He at once goes to punish him and easily defeats him but is treacherously murdered by the Gauḍa King⁵.

Now, we proceed to deal in short with the main character-sketches in Bāṇa's Kādambarī. Candrāpīḍa is the hero of this Kathā, who possesses the traits of the Dhīrodātta type of hero⁶. From the statement of Śukanāsa, when he first sees the new born Candrāpīḍa, we learn that he is exceedingly beautiful⁷. He receives high education under the guidance of able preceptors and soon becomes proficient in all the sciences and arts⁸. When Candrāpīḍa is sent for the world conquest, he, being a mighty warrior, subjugates the whole world in three years⁹. Candrāpīḍa is a man of good manners and sweet temperament. By virtue of his good manners and sweet speech, he soon wins the confidence of Mahāśvetā and Kādambarī. He has great reverence for his parents, whose commands he can never violate. When at the hermitage of Mahāśvetā, Candrāpīḍa gets a message from his father bidding him to come at once to Ujjayinī, he shows no hesitation in obeying his father's

¹ HC. IV. p. 126; C. and T. p. 107.

² पृथुशिलासंघातकर्कशकायबन्धात्तातादचलादिव लोहधातुः कठिनतर
आसीदार्यः । HC. VI. p. 195.

³ HC. VI. pp. 180-82.

⁴ HC. VI. pp. 183-84.

⁵ HC. VI. p. 186.

⁶ The Dhīrodātta type of hero is defined by Viśvanātha as:

अविकथनः क्षमावानतिगम्भीरो महासत्त्वः ।

स्थेयन्निगूढमानो धीरोदात्तो दृढव्रतः कथितः ॥

Sāhityadarpaṇa, 3.32.

⁷ Kād. p. 163.

⁸ Kād. pp. 168-69.

⁹ Kād. p. 256.

command¹. Candrāpīḍa's love for Kādambarī is very deep. From the moment he sees Kādambarī, he is over-powered by love for her and all his later actions reveal him as a true lover.

Another chief trait of Candrāpīḍa's character, which impresses us, is his great love for his friend Vaiśampāyana. As soon as he hears about the ill fate of Vaiśampāyana from Mahāśvetā, the heart of Candrāpīḍa breaks and he falls dead on the ground².

Puṇḍarīka is portrayed by Bāṇa as a young handsome ascetic, who was a mind born son of Lakṣmī. He is a bashful, serene ascetic, who refuses to accept the Pārijāta blossom, when it is presented to him by the Goddess of the Nandana forest. He, however, later, accepts it on the request of Kapiñjala³. All the firmness of this young ascetic is stolen, when he first comes in contact with Mahāśvetā, the playful Gandharva princess⁴. When rebuked by Kapiñjala for his weakness, Puṇḍarīka protests against his charge, and when Kapiñjala, being angry, goes elsewhere, he stealthily approaches the betel-box-bearer of Mahāśvetā and dares to send a letter through her to Mahāśvetā⁵. Afterwards, when Kapiñjala finds him sitting alone in a bower and again and again admonishes him, Puṇḍarīka answers in the following words which show his great affliction of mind: 'Friend, what is the use of speaking much? You are at ease, in every respect. You have not fallen within the range of these arrows of the flower-bowed God of love, which are so frightful as the virulence of a cobra's poison. It is easy to advise others'⁶. Kapiñjala goes to Mahāśvetā, without telling Puṇḍarīka, so that out of shame he might not check him⁷. The love of Puṇḍarīka is so irresistible that he soon falls in a hopeless state of mind and ultimately gives up his life.

¹ अथ यथाज्ञापयति तातः इत्युक्त्वा

तथैव च तुरगाधिरूढः प्रयाणपटहमदापयत् ।

Kād. p. 450.

² Kād. p. 618.

³ Kād. pp. 311-12.

⁴ Vide the words of Mahāśvetā:

तमपि मद्विकारापहृतघैर्यं प्रदीपमिव पवनस्तरलतामनयदनंगः ।

Kād. p. 308.

⁵ Kād. pp. 318-19.

⁶ Kād. p. 331.

⁷ Kād. p. 336.

Kādambarī is the heroine of Bāṇa's Kathā. She is of the Mugdhā type¹. She is exceedingly beautiful. Her timid and bashful nature is well expressed at the time of giving betel to Candrāpīḍa². Again, when Patralekhā asks her to send a message to Candrāpīḍa, she finds her unable to take such a bold step³. Her firm and unchanging love for Candrāpīḍa, for whom she waits till he has passed through another birth and the great care with which she preserves the body of Candrāpīḍa, show her strong character. Another chief trait of her character is her deep affection for her friend Mahāśvetā. She resolves not to marry unless Mahāśvetā has obtained a husband⁴.

Mahāśvetā is introduced to us as a lady, exceedingly white in complexion and equally pure⁵, who leads the calm and serene life of an ascetic, propitiating Śiva after the death of her chosen husband. She was ready to die when she found her lord dead but being assured of her reunion with Puṇḍarīka by a divine being, she becomes hopeful and practices penance living in a cave. She appears to be much bolder than her friend Kādambarī. She herself asks Kapiñjala about Puṇḍarīka's descent when she first meets them⁶. Later she cleverly takes the rosary of Puṇḍarīka and gives him in return her own ekāvalī⁷. The firmness of her character is also revealed to us by the curse, she gives to Vaiśampāyana, when he beseeches her love⁸.

The affectionate parents, King Tārāpīḍa and Queen Vilāsavatī are portrayed by Bāṇa in a more or less conventional way. Among other main characters, Śukanāsa and Patralekhā deserve a mention here. Śukanāsa is the worthy minister of King Tārāpīḍa, who possesses a rare affection for Prince

¹ Viśvanātha defines the Mugdhā type of heroine in the following words:

प्रथमावतीर्णयोवनमदनविकारा रतौ वामा ।

कथिता मृदुश्च माने समधिकलज्जावती मुग्धा ॥

Sāhityadarpaṇa, 3, 58.

² Kād. p. 401.

³ Kād. pp. 479-80.

⁴ Kād. p. 371.

⁵ Kād. pp. 279-80.

⁶ Kād. p. 309.

⁷ Kād. p. 315.

⁸ Kād. p. 617.

Candrāpīḍa. Before Candrāpīḍa is anointed as a crown prince, Śukanāsa gives him a long advice¹. This advice is an excellent example of Bāṇa's knowledge of the human nature and life. Śukanāsa knows that young people, in the absence of proper guidance, often go wayward and hence he warns the prince in time. Śukanāsa was an experienced man and was well conversant with the environments of the court and the kingly class. He draws a real picture of Lakṣmī and reveals her true nature in forcible words. Patralekhā is the personal attendant of Candrāpīḍa, who had a rare love for the prince. From the time she is presented to the prince she never leaves his side and serves him with full affection. She accompanies him in his expedition and later serves as a love messenger of Kādambarī. Though she is Rohiṇī, the dutiful wife of the Moon, who had accompanied him in his birth in the world of mortals, yet she has no jealousy for Kādambarī, and happily conveys her love to Candrāpīḍa. Bāṇa is charged by many scholars that he has not thrown much light upon the exact relations between Patralekhā and Candrāpīḍa and has neglected the revelation of the inner feelings of her heart.²

4. *His Development of Various Rasas:*

Rasa is said to be the soul of poetry³. Bāṇa clearly recognises its importance in poetry, when he enumerates the characteristics of an ideal composition and mentions 'easily realisable

¹ Kād. pp. 221-38.

² Tagore, op. cit., p. 95f.

³ Bharata, the pioneer among Indian rhetoricians, proclaims:

नहि रसादृते कश्चिदर्थः प्रवर्त्तते

N.S., VI. p. 71 (Benares ed. 1929 Kāśī Sanskrit Series No. 60).

Ānandavardhana also remarks that Rasa, which is suggestive, is the soul of poetry:

काव्यास्यात्मा स एव अर्थस्तथा चादिकवेः पुरा ।

क्रौञ्चद्वन्द्ववियोगोत्थः शोकः श्लोकत्वमागतः ॥ Dhvanyāloka, I, 5.

Mammaṭa also observes:

सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भूतं विगलित-
वेद्यन्तरमानन्दं - - - K.P. p. 3.

While Viśvanātha declares:

वाक्यं रसात्मकं काव्यम् ।

S.D. 1-3.

Rasa' as one of them¹. At another place also, he speaks of the dominance of Rasa in a Kathā². Accordingly, all the nine Rasas find place in both of his prose works and are handled by him with great ability. Bāṇa excels to a high degree in his development of the sentiment of love, which is the ruling sentiment in the Kādambarī. All the other remaining Rasas are subordinate to it. In the Harṣacarita the sentiment of heroism is predominant and other Rasas have got a minor place. Besides love and heroism, Bāṇa displays special talents in delineating pathos, wonder and humour. Now, let us take all the nine sentiments one by one and see Bāṇa's ability in developing them.

(a) *The Erotic* (Śṛṅgāra)

The Erotic is foremost among all the Rasas and is rightly called 'Rasarāja'. It is the chief sentiment of Kādambarī. The love episode of Kādambarī and Candrāpīḍa and the love episode of Mahāśvetā and Puṇḍarīka make up the main theme of Kādambarī. The love delineated by Bāṇa is sublime. The love of Mahāśvetā that inspires her to turn her back to all worldly pleasures and practice penance, till her re-union with Puṇḍarīka, and the love of Kādambarī, which makes her live in a hermitage, leaving all pleasures and royal conveniences and attend to the dead body of Candrāpīḍa, waiting for re-union, is the genuine love, which is far elevated from earthly passion. It is something high and divine. As we have discussed Bāṇa's conception of love under a separate heading, we aim here to show the development of the Erotic in his works. Love is the permanent mood (Sthāyī Bhāva) of the Erotic sentiment. This sentiment is divided into two classes—Love in union (Sambhoga) and Love in separation (Vipralambha). Both these aspects of love are successfully depicted by Bāṇa but Vipralambha finds greater scope than Sambhoga in the Kādambarī.

The meeting of Mahāśvetā and Puṇḍarīka takes place on the shore of the lake Acchoda. Puṇḍarīka is the substantial excitant (Ālambana Vibhava), who awakens love in Mahāśvetā's heart. His exceeding beauty, the spring season and the sweet fragrance

¹ नवोऽर्थो - - - स्फुटोरसः ।

HC. I. 8.

² रसेन शय्यां स्वयमभ्युपामता - - -

Kād. verse 8.

of the Pārijāta flower, etc. serve as excellent enhancing excitants (Uddīpana Vibhāva). When love first entered into Mahāśvetā's heart, she reacted in the following way: "I gazed at him for a very long time, yearningly and with sighs drinking him up as it were with my right eye, which had forgotten to wink, the eye-lashes of which were slightly contracted, and the anterior of which was variegated by reason of its pupil being crooked and very tremulous. (I gazed at him), as if I were begging something of him, or telling him that I was in his power, or were handing him over my heart, which wanted to go to him, or were entering him with all my strength. . .'.¹ Other Ensuaunts (Anubhāvas) like perspiration, etc., are also described: 'My sense of shame disappeared, as if it were washed off from me, by the lines of the drops of the water of perspiration. My body trembled, as if it were frightened at (the prospect of) receiving the innumerable sharp arrows of cupid. Horripilation shot up net-like from all my limbs. . .'.² Cintā³, glāni⁴, Śankā⁵ etc. are the accessories (Saṃcārī Bhāvas) here.

As Bāṇa writes strictly in accordance with the rules of rhetoricians, he carefully develops a Rasa showing all its four constituents.

In 'Athakṛtapranāyāmapi' etc., (Kād. pp. 307-8). Mahāśvetā is the substantial excitant, the spring season and the charming surroundings etc. are the enhancing excitants by which the permanent mood of love is aroused and enhanced respectively. The horripilation, sighs, quaking of hand, perspiration, etc., that make their appearance in Puṇḍarīka's body are the Ensuaunts⁶.

¹ विस्मृतनिमेषेण किञ्चिदामुकुलितपक्ष्मणा जिह्मिततरलतरतारशारोदरेण दक्षिणेन चक्षुषा सस्पृहमापिबन्तीव - - - तमतिचिरं व्यलोक्यम् ।

Kād. pp. 304-305.

² अनन्तरं च मेऽन्तर्मदनेनावकाशमिव दातुमाहितसंताना निरीयुः श्वासमरुतः । - - - निरगाद्रोमांचजालकम् ।

Kād. p. 305.

³ आसीच्च मम मनसि शान्तात्मनि - - - किमिदमनार्येणासदृशमारब्धं मनसिजेन ।

Kād. pp. 305-306.

⁴ एवं च नामातिमूढं हृदयमंगनाजनस्य - - - नालम् ।

Kād. p. 306.

⁵ क्वेदमतिभास्वरं धाम तेजसां - - -

Kād. p. 306.

⁶ तदा तस्यापि - - - रोमोद्गमः प्रादुरभवत् ।

Kād. p. 308.

Āvega, Harṣa, etc., are the Accessories. The love in union is delineated in Mahāśvetā and Puṇḍarīka's looking at each other, placing of Pārijāta flower on Mahāśvetā's ear by Puṇḍarīka and talking, etc.

Love in union also finds place in the meetings of Kādambarī and Candrāpīḍa. The physical manifestations of the first wave of love, which fills the heart with exciting emotions, are fairly shown in the condition of Kādambarī after she sees Candrāpīḍa:

अथ तस्याः कुसुमायुध एव स्वेदमजनयत्, ससंभ्रमोत्थानश्रमो
व्यपदेशोऽभवत् । ऊरुकम्प एव गतिं हरोध, नूपुररवाकृष्टहंसमण्डलमपयशो
लेभे । निःश्वासप्रवृत्तिरेवांशुकं चलं चकार, चामरानिलो निमित्ततां
ययौ । . . . वेपथुरेव करतलमकम्पयत्, निवेदनोद्यतप्रतीहारीनिवारणं
कपटमभूत् ।

(Kād. pp. 395-396).

'Now the God of love himself produced perspiration in her; the fatigue of rising up hastily (to receive him) became a pretext. The tremor of the thighs hindered her motion; the flock of swans attracted by the jingling of her anklets got the blame. The flow of accelerated breath agitated her garment; the wind of the chauries came to be the cause. Her hand rested on her heart simply through the desire of touching Candrāpīḍa who had entered in (her heart); its being so placed for covering the breasts was a pretext. Joy caused the fall of the water of tears; the pollen of the flower used as ear-ornament that was shaken off was an excuse. Bashfulness itself did not allow her to speak; the swarm of bees attracted by the fragrance of the lotus of her face (merely) became the cause (lit. door to that)'. Here the feelings of Kādambarī are expressed by the poet using the figure of speech called 'Vyājokti', which does not envelop the real emotion but helps in revealing it to us. The poet's accurate observation of human heart is also evident here. Kādambarī's condition, when she somehow stretches her hand to give betel to Candrāpīḍa, is also a fine specimen of Bāṇa's exact knowledge of a young virgin's heart when she first comes in contact with a young man: 'with her eyes not at all withdrawn from Mahāśvetā's face, her whole frame trembling, her eyes bewildered, having loud sighs, as if bathed by cupid in the streams of the drops of perspiration . . . she stretched forth her

tender hand with the betel in it¹. Candrāpīḍa and Kādambarī's ascending to the summit of their respective residences gives perfect expression to the tricks of lovers to see each other.

As Bāṇa gives the Erotic sentiment in its sublimated form, he never gives an open description of the love in union. Vulgarity is far from his elevated portrayal of love, which is always dealt with as something pure, something high and refined. In the Harṣacarita, there are two occasions for the development of love in union, which are very skilfully handled by Bāṇa. One is the meeting of Sarasvatī and Dadhīca and the other that of Rājyaśrī and Grahavarman. At both the occasions, Bāṇa writes very carefully and in brief². One reason is that as the Erotic is not the chief sentiment of Harṣacarita, describing it in detail, would have been out of place there. Another thing is, that to describe in detail such matters, connected with divine or historical characters, is very difficult, for the reader cannot accept any kind of fanciful description with regard to such characters. The poet, therefore, preserves that high atmosphere and at the same time tries to make it natural.

Bāṇa shows a rare ability in developing the love in separation. He has a thorough knowledge of the workings of human heart, while in separation from its beloved. A few words from the description of Mahāśvetā's condition, when she reaches home after meeting Puṇḍarīka for the first time, are:

गत्वा च प्रविश्य कन्यान्ःपुर ततः प्रभृति तद्विरहविधुरा किमागतास्मि,
किं तत्रैव स्थितास्मि, किमैकाकिन्यस्मि, किं परिवृतास्मि, किं तूष्णी-
मस्मि, किं प्रस्तुतालापास्मि, किं जागमि, किं सुप्तास्मि, किं रोदिमि,
किं न रोदिमि, किं दुःखिमिदम्, किं सातमिदम्, किमुत्कण्ठेयम्, किं
व्याधिरयम् - - - इति सर्वं नावागच्छम् ।

(Kād. p. 315)

¹ महाश्वेतामुखादनाकषितदृष्टिरेव वेपमानांगयष्टिः आकुललोचना, स्थूल-
स्थूल निःश्वसन्ती, निजशरप्रहारमूर्छिता मन्मथेन स्नपितेव स्वेदजल-
विसरैः - - - प्रसारयामास ताम्बूलगर्भं हस्तपल्लवम् । Kād. p. 401.

² H.C. p. 28 and pp. 37-38;

तत्र च ह्रीताया नववधूकायाः पराङ्मुखप्रसुप्ताया मणिभित्तिदर्पणेषु
मुखप्रतिबिम्बानि प्रथमालापाकर्णनकौतुकागतगृहेक्ष्णाननानीव मणि-
गवाक्षकेषु वीक्षमाणः क्षणदां निन्दे । (H.C. p. 148).

'Reaching home, I entered the inner quarters reserved for princesses, and from that moment onwards, grieving at his separation, I was never aware of anything out of all these; viz., whether I had returned, or stayed in that same spot; whether I was alone or in company, whether I was silent or talking freely; whether I was awake or asleep; whether I was crying or not crying; whether it was all misery or all happiness, whether, it was the yearning of love or disease. . . .' How effectively the emotional condition of her mind, after reading the letter of Puṇḍarīka, is expressed, can be seen in the following passage: 'And by its (that Āryā's) being seen (read), there was produced by far the greater increase of the evil consequence of the malady of my love-afflicted mind, as there is by the uncertainty caused by the loss of the sense of directions, in the case of one who has lost his way, or by a night of the dark fortnight in that of a blind man; or by the cutting off of the tongue in that of a dumb person; . . . or by liquor in that of a mad person; or by the casting of evil influence in that of one (already) possessed by a ghost'¹.

Kādambarī's mental and physical condition in separation from Candrāpīḍa is vividly delineated. According to poeticians there are ten stages of love. These are enumerated under love in separation (Vipralambha) by Viśvanātha:

अभिलाषश्चिन्ता स्मृतिगुणकथनोद्वेगसम्प्रलापश्च ।

उन्मादोऽथ व्याधिर्जडता मृतिरिति दशाऽत्र कामदशाः ॥

(Sāhityadarpaṇa, III, 190)

The report of Kādambarī's condition, given by Keyūra to Candrāpīḍa, when the latter had come to see the camp, shows some of these stages. The sentence

निगन्ते त्वयि - - - सोऽपिशिखरमारुह्य - - - देवस्यैव गमनमार्गमालो-
कितवती ।

shows her Abhilāṣa. The next sentence

तिरोहित दर्शने च देवे मदलेखास्कन्धनिक्षिप्तमुखी - - - सुचिरं तत्रैव
स्थितवती ।

(Kād. p. 434)

shows Cintā. The third stage i.e. Smṛti is indicated by these words:

तस्माच्च कथमपि सखेदमवतीर्यक्षणमिवावस्थानमण्डपे स्थित्वोत्थाय - - -

¹ Kad. pp. 319-20.

(Kād. p. 434). The fourth stage is that of Guṇakathāna which is shown in the following lines:

मनसा च देवस्य गुणगणानवलम्बमाना तमेव क्रीडापर्वतकमागतवती यत्र
स्थितवान्देवः। तमुपेत्य च देवेनात्र - - - शिलातले स्थितम् - - - पश्यन्ती
क्षपितवती दिवसम् ।

(Kād. pp. 434-35).

The sentence

‘अस्तमुपगते च भगवति रवावृद्धिं चन्द्रमसि, तत्रैव कंचितकालं
स्थित्वा - - - करौ कपोलयोः कृत्वा किमपि चिन्तयन्ती - - - शय्यागृहमगात् ।’
shows Udvega and in the next sentence ‘शयननिक्षिप्तगात्रयष्टिश्च ततः
प्रभृतिः - - - अभिभूयमाना केनाप्याधिना-अनैर्षीत,’ we have the eighth
stage Vyādhi. The influence of this Vyādhi on Kādambarī and
different remedies used to cure her, are described in detail by
Bāṇa, as afterwards Candrāpīḍa himself observes them¹. The
ninth stage, viz., Jaḍatā is described in the account of
Kādambarī’s state given by Patralekhā to Candrāpīḍa in
Ujjayinī. The sentence . . . ‘tadukhakāraṇamutprekṣamāṇā’
etc. efficiently describes this stage of love. The inner workings
of Kādambarī’s heart, which she revealed to Patralekhā, also
illustrates Bāṇa’s deep insight into the human heart. A brief
extract may be given here: ‘In my dreams—that clever rogue,
having come every day, employs the caged parrots and
starling as messengers in the secret messages (he wishes to send
me). When I am asleep, he, with his mind infatuated by vain
desires, writes on the inside of my ear-ornaments, the places of
appointment (for our meeting) . . . ’². Bāṇa has also described
the tenth stage of love, viz., Death, which no other Sanskrit
poet has described. Puṇḍarīka, who very soon reaches the
climax of the powerful influence of the irresistible love, cannot
wait till the arrival of Mahāśvetā and gives up his life, when
the Moon arises. The stages of Unmāda and Jaḍatā are also
well depicted in the case of Puṇḍarīka³. In the Harṣacarita,
Sarasvatī’s love in separation from Dadhīca, is finely developed
showing its various stages. As remarked by Kane, ‘The sentence
‘ajāyata’ etc. shows Abhilāṣa; the next shows cintā. The

¹ Kād. pp. 436-44.

² Kād. pp. 474-76.

³ Kād. pp. 325-28.

sentence 'kṛtasamdhyaṣṛāṇāma' etc. indicates Smṛti and in 'martyaloka khalu' etc. we have the fourth 'avasthā Guṇakathana'. In the sentence 'Madanaśara' etc. (1, 21) we have the 5th stage of 'Udvega'¹. Thus we find that when Bāṇa writes, he keeps in view the Rhetoric and develops the Erotic sentiment in a perfect way.

(b) *The Comic (Hāsyā)*:

The comic presented by Bāṇa is subtle and refined. It is absolutely different from the conventional humour, generally found in Sanskrit literature, specially the customary jokes of the jester in the dramas. In fact, humour occupies a minor place in Sanskrit literature. A greater part of Sanskrit literature deals with the Erotic only and the rest, with the other eight Rasas. The comic is, therefore, naturally, neglected. As pointed out by V.V. Dikshit², 'A humourist ought to possess breadth of outlook. This can be acquired by a free intercourse with sundry people following various pursuits in life'. The court-poets, whose scope of observation was limited, due to their limited contact with the common people, were unable to produce fresh and original comic. The case is, however, different with Bāṇa. Though a court-poet, he had travelled widely in his early youth, which had made him familiar with all the aspects of society. This enabled him to give a genuine humour, which is of rare occurrence in Sanskrit literature. And it is for this reason that he is able to portray a personality like that of the 'Jaradraviḍa Dhārmika' in the temple of Caṇḍikā, which presents a blend of humour, disgust and fear. It is a unique picture, which no other Sanskrit poet has ever drawn. A few phrases showing Bāṇa's sense of wit and humour may be quoted here:

कुवादिदत्तसिद्धांजनदानस्फोटितेकलोचनतया त्रिकालमितरलोचनांजन-
दानादरश्लक्षणीकृतदारुशलाकेन - - - जरां गतेनापि दक्षिणापथाधिराज्य-
वरप्रार्थनाकदर्थितदुर्गेण - - - दिवसमेव मशकवणितानुकारि किमपि
कम्पितोत्तमागं गायता - - - गृहीततुरगब्रह्मचर्यतयान्यदेशगतोषितासु
जरत्प्रव्रजितासु बहुकृत्वः संप्रयुक्तस्त्रीवशीकरणचूर्णेन, कदाचित्कृतापरा-

¹ P.V. Kane, 'Notes to Harṣacarita Ucchvāsa I'. p. 65.

² 'Wit and Humour in Sanskrit Literature' in the Proceedings of the Fifth Indian Oriental Conference, Vol. I, 1930, p. 689.

घबालकपलायनामर्षपश्चात्प्रधावितस्खलिताधोमुखनिपातोपलम्फुटित-
शिरःकपालभुग्नग्रीवेण - - - सर्वदा वसन्तक्रीडिना जनेनोत्क्षिप्तखण्ड-
खट्वारोपितवृद्धदासीविवाहप्राप्तविडम्बनेन,...

— Kād. pp. 459-63.

'As he had one of his eyes destroyed by the magic ointment given to him by an impostor, he had made the wooden pencil thin by his care in applying collyrium to the other eye, at the three periods of the day. . . Although became old, he was worrying Durgā with his prayers for getting a boon, conferring on him the sovereignty of the southern country . . . he sang during the day itself, something resembling the buzzing of flies . . . As he had taken the vow of celibacy only under compulsion, he had often employed the female-winning (magical) powder, against the old ascetic women that had come from foreign regions and stayed there (in the temple) . . . Sometimes he had his neck turned side-ways (or sprained) and his skull broken against stones, as he fell face downwards, owing to a stumbling, while running in indignation after the boys that had bolted away having offended him . . . He always came to be mocked at by being married to an old hag, placed on a broken cot that was raised up by people playing pranks in spring'.

This description is rich in humour and makes the readers laugh as Candrāpīḍa did, when he first saw the old ascetic¹. Specially, the idea of the ascetic using the female-winning powder on old ascetic women and praying to Caṇḍikā for bestowing on him the kingdom of southern region, are fine illustrations of Bāṇa's sense of comic. The humour of Bāṇa is sometimes much more subtle. When Kapiñjala admonishes Puṇḍarīka, showing a friendly anger, he cuts a taunting joke by saying:

“... कथं करतलद्गलितामपहृतामक्षमालामपि न लक्षयसि । अहो विगत-
चेतनत्वमपहतानामेवम् । इदमपि तावद्विद्यमाणमनयानार्यया निवार्यता
हृदयम्’ इति...”

(Kād., p. 314)

'How is it that you do not even perceive that your rosary has

दृष्ट्वा च कादम्बरीविरहोत्कण्ठोद्वेगदूयमानोऽपि सुचिरं जहास ।
न्यवारयच्च तेन सार्धं प्रारब्धकलहानुपहसतः स्वसैनिकान् ।

(Kād. p. 464)

dropped from your hand and has been taken away (by someone else)? Oh, the loss of your consciousness! Well, (as regards the rosary) it has been already taken off; but let this heart of yours at least be checked (turned back), which too is being carried off by this roguish girl'¹.

In the *Harṣacarita*, the nose of Skandagupta is humourously described as 'as long as his sovereign's pedigree'².

The humour also finds scope in the love-quarrel between the starling named Kāḷindī and the parrot called Parihāsa. They had been married to each other by Kādambarī and as the starling once saw the parrot teaching something to Tamālikā, the betel-box-bearer of Kādambarī, one early morning, she, filled with jealousy, refused to look or to speak to him. When he followed her, she went to Kādambarī, asked her to check him and also declared that if Kādambarī would overlook the matter, she will give up her life³. The speech of Candrāpiḍa is also full of mirth, when he says that it is well known everywhere that the parrot Parihāsa is in love with Tamālikā and this starling is indeed very patient that having been insulted likewise, she does not take poison or take shelter in fire or start fasting. It will be a disgrace to her if she gets reconciled with the parrot, after such a big crime he has committed⁴. Another case of mirth is found in the *Harṣacarita*, when the girl-friends of Rajyaśrī try to raise her face again and again to show it to the bridegroom, at the time of her marriage⁵.

A humorous situation is found described in the *Harṣacarita*, when in the festival, that follows the birth of Harsa, the dancing old courtesans make the king laugh, by putting their arms around the necks of old ministers⁶ and when the dancing queens put their gold-made girdleband in the necks of old Kañcukins and sportfully look at their

¹ Kāle's Trans. pp. 198-99.

निग्रनृपवंशदीर्घं नासावंशं दधानः

HC. VI. pp. 196-97;

² C. and T. p. 191.

³ Kād. p. 403.

⁴ Kād. pp. 403-405.

⁵ HC. IV. p. 147.

⁶ क्वचिन्मत्तकटककुट्टनीकण्ठलग्नवृद्धार्यसामन्तनृत्तनिर्भरहसितनरपतिः

HC. IV. p. 130

expressions¹. An example of profound humour is the description of mares in the *Harṣacarita*, who were rolling on saffron fields (as if doing their toilette), in order to win the love of the horses of the Sun².

Thus we find that the comic, delineated by Bāṇa, is of a refined and high standard. It is not a senseless humour written just to evoke a laugh but something fine and subtle which greatly appeals to learned people.

(c) *The Pathetic (Karuṇa)*:

The sentiment of pathos is well developed by Bāṇa in his works. The permanent mood of this sentiment is sorrow (Śoka) and it bears a close relation with the sentiment of love, because it arises out of the loss of the object of love (iṣṭanāśa) or from the arrival of what is undesired (aniṣṭāpti). Human life is full of both happiness and sorrow. A man cannot expect only happiness in his life and sorrow is bound to come to him. That is why the pathos has a strong appeal to the human mind. Bāṇa's delineation of the sentiment of pathos, though it is not so supreme as presented by Kālidāsa and Bhavabhūti in their works, is notable for its effectiveness. In the description of the sorrow of Mahāśvetā and Kādambarī, after the death of their lovers, Bāṇa has exhibited his mastery in portraying the sentiment of pathos. The grief of Mahāśvetā was very deep because Puṇḍarīka had died due to her being late in coming to him. She again and again appeals to her lord saying that now that she has come, how can it be that he is going away, leaving her alone. Her appeals are very moving:

प्रसीद । सकृदप्यालप । दर्शय भक्तवत्सलताम् । ईषदपि विलोकय ।
 पूरय मे मनोरथम् । आर्तास्मि । भक्तास्मि । अनुरक्तास्मि ।
 अनाथास्मि । बालास्मि । अगतिकास्मि । दुःखितास्मि । अनन्य-
 शरणास्मि । मदनपरिभूतास्मि । किमिति न करोषि दयाम् ।

(Kād. pp. 352-53)

'Be gracious. Talk to me but once. Show kindness to me who

¹ कश्चित्कण्ठनिहितकांचनकांचीगुणांचितकंचुकिविकाराकुम्भितभ्रुवः

HC. IV. p. 133.

² HC. III. p. 95.

am devoted to (love) you. Look even a little at me. Grant my desire. I am distressed. I am loyal. I am attached to you. I am forlorn. I am a girl. I am helpless (lit. without refuge). I am miserable. There is none else who can be my refuge. I am overpowered by love. Why do you not show pity to me?"¹.

Here, the dead body of Puṇḍarīka is the Substantial Excitant (Ālambana Vibhāva) of the sorrow². The wailing of Kapiñjala is its Enhancing Excitant (Uddīpana Vibhāva)³. All the lamentations and sobs, etc.⁴ of Mahāśvetā are its Ensuant (Anubhāvas) and her fainting serves as the Accessory⁵.

The description of the young parrots, whom the old Śabara very cruelly killed, exemplifies Bāṇa's power of depicting the sentiment of pathos: 'Some who were only a few days old and were (still) red with the colour of the foetus, gave one the impression, that they were the blossoms of the Śālmālī tree; some, whose wings were just sprouting, looked like young leaves of a lotus; some resembled the fruits of the arka plant, some, the tips of whose beaks were reddish, possessed the beauty of lotus-buds whose tips are pink owing to their folds of leaves being opened just a little; some were asking him to desist, under the guise of the continued shaking of their necks'.⁶

The pathos developed by Bāṇa in his works, is characterised by a depth of thought and feeling. In the Harṣacarita, we have the Pathetic delineated at the time of King Prabhākaravar-dhana's death. Harṣa's ideas, regarding pathos (Śoka) are remarkable:

¹ Kāle's Trans. p. 221.

² - - - कुसुमशरसायकमयमिव शयनमधिशयानम् - - - महाभागमद्राक्षम् ।
Kād. pp. 349-51.

³ कपिजलेन मद्दर्शनात् अब्रह्मण्यम् इत्यूर्ध्वहस्तेन द्विगुणीभूतवाष्पोद्-
गमेनाक्रोशता कण्ठं परिष्वक्तम् ।

Kād. p. 351.

⁴ हा हतास्मि मन्दभागिनी । - - - हा कमपयामि शरणम् ।
- - - इत्येतानि चान्यानि च व्याक्रोशन्ती, - - - व्यलपम् ।

Kād. pp. 353-54.

⁵ - - - प्रसूतय इवोदपाद्यन्त मूर्च्छानाम् ।

Kād. p. 355.

⁶ Kād. p. 72; Kāle's Trans. p. 43.

मामान्योऽपि तावच्छोक, सोच्छ्वासं मरणम्, अनुपदिष्टोषधी महा-
व्याधिः, अभस्मीकरणोऽग्निप्रवेशः अनुपरतस्यैव नरकवासः, निज्योनि-
रगारवर्षमशकलीकरणं ब्रकचदारणमव्रणो वज्रसूचीपातः । किमुत
विशेषाश्रितः ।

(HC. V. p. 159)

‘Even a common grief is a breathing death, a disease without antidote, a plunge into fire without being reduced to ashes, a living abode in hell, a shower of coals without light, a sawing in twain without cleavage, a lancet’s stroke that leaves no scar. What then of deeper afflictions?’¹.

These words express the very nature of sorrow, which gives extreme pain but does not kill. The Pathos finely developed in the description of the dying king Prabhākaravardhana and of Yaśovatī, who burns herself in fire before her husband’s death, due to the fear of becoming a widow, is extremely touching. She had just taken a bath and was wearing two garments of the colour of Kusumbha; the other adornments, suitable for a Satī, had also been worn by her². As she was saying farewell to elders, friends and co-wives and also to the images, to the pet-birds, to the animals and to the plants of the royal palace, Harṣa came and with his eyes full of tears, fell on his mother’s feet, praying to her to give up the idea of death. At this time, the wild grief of Yaśovatī, who was going to die, leaving her dear, grief-smitten son, is finely expressed³. Her remembrance of her parents, of the elder son, Rājya, who was absent and of Rājyaśrī, who was at her husband’s place; her self-abasement and condemnation of Yama, her deep yearning to die before becoming a widow, her great devotion for her dying husband, and her inability to face the bereavement, are described with a masterly touch⁴. Ultimately, Yaśovatī herself falls down on her son’s feet, asking him not to persuade her against her desire

¹ C. and T. p. 143.

² HC. V. pp. 164-65.

³ देवी तु यशोवती तथा तिष्ठति पादनिहितशिरसि विमनसि कनीयसि
प्रेयसि तनये गुरुणा गिरिणेबोद्धे गवेगेनावष्टम्बमाना - - - मुक्तकण्ठ-
मतिचिरं प्राकृतप्रमदेव प्रारोदीत् ।

HC. V. pp. 165-66.

⁴ HC. V. pp. 166-67.

and Harṣa is left to mourn alone, first for the mother and then for the father. The pathetic condition of Harṣa and of the city is touchingly described¹. Again, at the time of Rājyavardhana's return, there is an occasion for Pathos. The delineation of Harṣa's torments and of pain, afflicting the heart of Rājyavardhana, is fine². The sentiment of pathos is also developed in the eighth Uucchvāsa of the Harṣacarita, when Rājyaśrī, being greatly tortured by fate, decides to burn herself in fire in the Vindhya forest and Harṣa suddenly saves her. All the conversations of the female-companions of Rājyaśrī, who were ready to die and the grief of Rājyaśrī and Harṣa, which bursts out when they meet, fills the reader's heart with Pathos³. The views of Divākaramitra in the Harṣacarita, regarding sorrow, are also remarkable⁴.

(d) *The Heroic (Vīra)*

The heroic is the predominant sentiment in the Harṣacarita. Bāṇa has expressed his ideals of heroism, by giving an account of the great heroic deeds of King Harṣa. The valour of one of his ancestors Puṣpabhūti, of his father Prabhākaravardhana and of his elder brother Rājyavardhana, is also described. The description of King Puṣpabhūti's fight with the terrible Nāga is a magnificent specimen of Bāṇa's depiction of Heroism. The King cannot fight with weapons against a weaponless person and so combats in a duel. He fights very gallantly and when he cannot vanquish his foe he pulls him by his hair and draws out his sword, to cut his enemy's neck. But at the very moment, the King beholds the sacred thread (Yajñopavīta) worn by the Nāga and releases him. An ideal warrior never leaves the right way and so does Puṣpabhūti, who is rewarded with a boon by Goddess Lakṣmī for his great valour⁵.

King Prabhākaravardhana was also an ideal warrior. He is described as 'a lion for the Hūṇas in the form of deer, a fever for the King of Sindha, the disease of insomnia for the

¹ HC. V. pp. 170-74.

² अथ दूरादेव दृष्ट्वा देवो - - - सहस्रधा हृदयम् । HC. VI. pp. 177-78.

³ HC. VIII. pp. 246-49.

⁴ HC. VIII. pp. 253-55.

⁵ HC. III. pp. 113-15.

Gurjaras, the burning fever for the King of Gāndhāra, in the form of an elephant, the destroyer of the cleverness of the people of Lāṭa country and an axe for cutting the Lakṣmī of Mālavā, in the form of a creeper¹. His great energy and bravery are very well expressed by Bāṇa². When Harṣa hears the news of the assassination of his elder brother Rājyavardhana, his anger and gallantry are roused. At that time, to enhance his energy and to increase his courage Simhnāda, the commander-in-chief, says some remarkable words on Heroism:

अप्रतिहतशसनक्रान्त्युपभोगसुखरसं तु रसायां दिक्कुंजरकरभारभास्वर-
प्रकोष्ठा वीरबाहव एव जानन्ति । रविरिवोन्मुखपद्माकरगृहीतपाद-
पल्लवः सुखेनाखण्डिततेजा दिवसान्नयति शूरः । - - - अपरिमितयशः-
प्रकरवर्षी विकासी वीररसः । - - - शस्त्रालोकप्रकाशिताः शून्याः दिशः
शौर्यस्य । - - - स्थायिनि यशसि शरीरधीर्वीराणाम् ।

(HC. VI. pp. 191-92).

‘Only the arms of warriors, adorned with forearms heavy as a sky elephant’s trunk, know how sweet a taste does the earth provide in the enjoyment of a supremacy whose edicts are never set at nought. Like the Sun, a king passes his days at his ease with radiance unimpaired, while with upturned face the goddess of lotuses clasps his feet . . . Expansive is the heroic spirit, raining a spray of boundless glory. The paths of prowess are levelled by the pioneer valour . . . with heroes, the conception of body belongs to imperishable fame’³.

Harṣa is an embodiment of the heroic sentiment. What he says about his earnest desires completely suits a highly courageous man like him:

उपरि गच्छतीच्छति निग्रहाय ग्रहणेऽपि भ्रूलता चलितुम् । अनमत्सु
शैलेष्वपि कचग्रहमभिलषति दातुं करः । तेजोदुर्विदग्धानर्ककरानपि

¹ HC. III. p. 120; C. and T. p. 101.

² यः करघृतघोतासिप्रतिबिम्बतेनात्मनाप्यद्वयत समितिषु, सहायेन रिपूणां पुरः प्रघनेषु धनुषापि नमता । यो मानी मानसेनाखिद्यत । - - - यश्च वैरमुपायनं विग्रहमनुग्रहं समरागमं महोत्सवं शत्रुं निधिदर्शनमरि-
बाहुल्यमभ्युदयमाह्वानं वरप्रदानमवस्कन्दपातं दिष्टवृद्धिं शस्त्र-
प्रहारपतनं वसुधारारसममन्यत ।

(HC. IV. pp. 120-21)

³ C. and T. pp. 183-84.

चामराणि ग्राहयितुमीहते हृदयम् । राजशब्दरुषा मृगराजानामपि
शिरांसि वाञ्छति पादः पादपीठीकर्तुम् । (HC. VI. p. 193).

‘As it is, my envious arm looks with a claimant’s eye upon even the king of Serpents who upholds the earth. When the very planet groups rise, my brow longs to set itself in motion for their repression. My hands yearn to clutch the tresses of the very hills that will not bow. My heart would force chowries upon even the sun’s presumptuously bright hands. Enraged at the title of king, my foot itches to make footstools of even the kings of beasts¹.

The vow of Harṣa—that if in a few days, he does not make the earth destitute of Gauḍas, filling it with the jingling noise of the fetters on the feet of all kings, who are proud of their archery, he will burn himself in the fire like a moth—clearly expresses his anger as well as his heroism. His order for the kings in all the four directions, that they should either surrender or fight, also contains the same sentiment². The sentiment of heroism has been also developed at the time of Harṣa’s expedition for world-conquest. A realistic description of the army is given on this occasion and when the army starts, the whole atmosphere is filled with various kinds of loud noises, which show its great enthusiasm (Utsāha)³.

In the Kādambarī, the heroic sentiment is developed when Candrāpīḍa sets out for world-conquest. The description of the beat of the big drums, of the elephants in rut, of the horses, raising a lot of dust by their hoofs, of the flying banners, of the triumphant battle-cries and of the uproar of the marching army, contains the Heroic⁴.

The above discussion, speaks of Bāṇa’s development of the heroic in War (Yuddha Vīra), which is one of the kinds of the sentiment of heroism. The other three kinds are, the heroic in liberality (Dāna Vīra), the heroic in duty (Dharma Vīra) and the heroic in compassion (Dayā Vīra). That, besides being full of military heroism, Harṣa was also full of heroism of genero-

¹ C. and T. pp. 186-87.

² HC. VI. p. 194.

³ HC. VII. pp. 204-13.

⁴ Kād. pp. 243-54.

sity, is evident from such expressions as:

दत्त्वा द्विजेभ्यो रत्नवन्ति राजतानि जातरूपमयानि च सहस्रशस्तिल-
पात्राणि कनकपत्रलतालंकृतशफशृङ्गशिखरा गाश्चार्बुदशः - - - संप्रेष्य
महार्हाणि वाहनानि बहलरत्नालोकलिप्तकुम्भि च भूषणानि भूभुजां - - -
(HC. VIII. p. 202)

'The king bestowed upon Brāhmanas sesamum vessels of precious stones, silver and gold in thousands, myriads also of cows having hoofs and horn tips adorned with creepers of gold-work; . . . he had sent away valuable equipages, and divided among the kings ornaments anointing the heavens with a copious light of jewels . . . '¹. At the time of Harṣa's birth, king Prabhākaravardhana had given all that he possessed².

(e) *The Furious (Raudra):*

The permanent mood of the sentiment of fury is anger (Krodha). In the Harṣacarita, it is well developed at the time when the Goddess Sarasvatī is cursed by the angry sage Durvāsas. The shaking head, the frowning forehead, red eyes, biting of lips, sweat on the body and the shaking fingers of the hand of wrathful Durvāsas are vividly described³. Another occasion for the sentiment of fury, in Harṣacarita, is when Rājyavardhana hears that the King of Mālavā has killed Grahavarman and has fettered and locked Rājyaśrī in a prison. Hearing this, all the sorrow of Rājya caused by his father's death disappears in a moment and he is blazed with anger. The ensuants of the sentiment of fury, as seen on Rājya's body, are described by the poet as follows: 'On his broad brow a deadly frown broke forth, darkening like Yama's sister and like her, wavy with wrinkled lines that writhed like Kāliya's brood in their fright at Keśin's destroyer. His left hand proudly stroking his right shoulder . . . His right . . . glided once more toward his terrible sword. On his cheeks appeared an angry flush, . . . His upturned right foot climbed his left thigh, as if all kings being in his presence, it were filled with the pride of trampling

¹ C. and T. pp. 197-98.

² HC. IV. p. 134.

³ HC. I. pp. 9-10.

upon their array of diadems. Imprinted on the jewelled mosaic, his left foot through the desperate twitching of his toes spat out a smoke, as though he would spout a flame to leave the earth widowed of men¹. The words, Rājyavardhana speaks to his younger brother on this occasion, finely express his flaming wrath². The sentiment of fury also finds scope in the Harṣacarita, when Harṣa listens to the news of Rājyavardhana's deceitful assassination by the King of the Gauḍas. Look at the description of the furious anger that overpowered Harṣa, in poet's own words:

श्रुत्वा च महातेजस्वी प्रचण्डकोपपावकप्रसरपरिचीयमानशोकावेगः
सहसैव प्रज्ज्वाल । ततश्चामर्षविधुतशिरःशीर्यमाणशिखामणि शकलां-
गारकितमिव रोषाग्निमुद्रमन्ननवरतस्फुरितेन पिबन्निव सर्वतेजस्वि-
नामायूषि रोषनिर्भुग्नेन दशनच्छदेन लोहितायमानलोचनालोकविक्षे-
पैर्दिग्दाहानिव दर्शयन्रोषानलेनाप्यसह्यसहजशौर्योपमदशनदश्यमानेनैव
- - - उपेतः ।

(HC. VI. p. 187).

'Instantly on hearing this his fiery spirit blazed forth in a storm of sorrow augmented by flaming flashes of furious wrath. His aspect became terrific in the extreme. As he fiercely shook his head, the loosened jewels from his crest looked like live coals of the angry fire which he vomited forth. Quivering without cessation, his wrathful curling lip seemed to drink the lives of all kings. His reddening eyes with their rolling gleam put forth as it were conflagrations in the heavenly spaces. Even the fire of anger, as though itself burnt by the scorching power of his inborn valour's unbearable heat spread over him a rainy shower of sweat. His very limbs trembled as if in affright at such unexampled fury'³.

Sorrow cannot stay when anger comes. Harṣa himself says that there is no place for grief in his heart, until he takes revenge on his brother's death⁴. The vow he takes and the proclamation he despatches, show his fierce reaction.

As the sentiment of love predominates in the Kādambarī, the

¹ HC. VI. p. 183; C. and T. p. 174.

² HC. VI. p. 184.

³ C. and T. p. 178.

⁴ HC. VI. pp. 193-94.

Furious has but little scope there. It is touched a little, in the description of the hunt and the Śabara commander Mātāṅga¹.

(f) *The Terrible (Bhayānaka):*

The permanent mood of the sentiment of terror is fear. In the Kādambarī, it is well-developed at the time of the hunting by the Śabara army, in the Vindhya forest. The effect of the terrible noise of the hunt on the creatures living in the forest is vividly described. They were extremely terrified and the whole forest was filled with the cries of flying birds, grunts of wild pigs, the loud cries of the elephants, the roar of the lion, etc. along with the cries of the frightened animals, there were the horrifying sounds of the foot-steps of the army, of their vehement shoutings and of their weapons². The description of the army, as seen by the young parrot Vaiśampāyana through 'the pupils of his eyes trembling with fear', is also awful³. We give here a few phrases:

'It (army) was as though it were the collection of all the Praharas of the Nights of World-Destruction heaped in one mass. It was as if it were a row of pillars (built) of bricks of collyrium, set in motion by an earth-quake. . . It was as though it were the followers of the God of Death, wandering about. It was as if it were the population of the demon-world, issuing forth from the surface of the Earth broken open by them'⁴.

The description of Mātāṅga, of black complexion, with stains of blood on the body, red clothes, red eyes, and crooked eyebrows, also strikes fear⁵. The awe-stricken picture of the father parrot, when he saw the old Śabara coming, very clearly shows the ensuants of the sentiment of terror, on a parrot's body: ' . . . here and there in every direction he cast his glance, whose pupil was rolling and restless owing to the fear of death, which was vacant on account of grief, and which was dimmed with tears; his palate became parched, unable to protect himself (lit. to offer resistance for himself) he covered me with the fold of his wings which had become loose on account of their joints

¹ Kād. p. 66.

² Kād. pp. 59-62.

³ Kād. p. 63.

⁴ Kād. p. 63; Kāle's Trans. p. 37.

⁵ Kād. pp. 64-69.

being relaxed through his terror . . .¹. The terrible is systematically developed in the second Uchhvāsa of Harṣacarita, while describing the heat. The violent hot wind and the red forest-fires which were destroying the grass, trees, nests of birds, insects, etc., are lively portrayed². The description of ill-omens³ and of the death's dreadful play⁴ also contain the sentiment of terror.

(g) *The Disgustful (Vibhatsa)*

The Disgustful has little scope in Bāṇa's works. The permanent mood of this sentiment is aversion (Jugupsā), and it appears in a few places, such as, in the description of the forest-fires, of the disciple of the Bhairavācārya, of the Śabara hunters and of the old Draviḍa ascetic. Given below are a few extracts, exemplifying Bāṇa's skill in depicting the Disgustful:

दावदहनपच्यमानचटकाण्डखण्डखचिततरुकोटरकीटपटलपुटपाकगन्धकटवः
(HC. II. p. 50).

. . . and scented, as they (the winds) blew, with the strong smell of the insects in the hollows of the trees, which were baked in the fragments of the sparrow's eggs which had exploded as they grew hot in the forest conflagration⁵.

सतिलाहुतय इव स्फुटद्बहलबालकीटपटलाः कक्षेषु,
स्विन्निण इव प्लोषविचटद्वल्कनधवलशम्बूकशुक्तयः ।

(HC. II. pp. 51-52).

(The forest-fires) 'with quantities of massed insects cracking in the dry grass like oblations of mustard seed, with the white shells in the dried lakes breaking into pieces through the heat like the skins of leprous patients, . . .'⁶.

¹ Kād. p. 72; Kale's Trans. p. 43.

² HC. II. pp. 49-52.

³ HC. V. p. 162.

⁴ HC. VIII. pp. 254-55.

C. and T. p. 39.

⁶ C. and T. p. 40.

स्थूलस्थूलैः शिराजालकैर्गोधागोलिकाकृकलासकुलैरिव दग्धस्थाण्वाशंकया
 समारूढैर्गवाक्षितेन, अलक्ष्मीसमुत्खातलक्षणस्थानैरिव विस्फोटकव्रण-
 बिन्दुभिः कल्माषितसकलशरीरेण, - - - अम्बिकापादपतनश्यामललाटवर्ध-
 मानबुद्बुदेन, - - - (Kād. p. 459).

'He was given the appearance of a latticed window by net-works of very prominent veins as if they were swarms of godhas (iguanas), lizards, and chameleons that had crowded upon his body mistaking it for the burnt-up stump of a tree. His whole body was chequered with marks of the pits left by small-pox, as if they were the spots of the auspicious marks dug out (from his body) by adverse fortune . . . He had a tumour growing on his forehead darkened by his (constant) falling at the feet of Ambikā. . . '1.

(h) *The Marvellous (Adbhuta)*

Bāṇa's presentation of the Marvellous can be plainly seen in the Kādambarī. The story itself is full of wonder². The accounts of the three lives of Puṇḍarīka and Candrāpīḍa and the final entanglement of the whole plot, fills the reader with great surprise. The speaking parrot and his salute to the king, the divine figure which descends from the sky and takes away in the sky the body of Puṇḍarīka, etc. all contain wonder. Elements of surprise are also found in the description of Indrāyudha, of the Acchoda lake, of the snow-house in Kādambarī's palace and of the great umbrella, presented to Harṣa by the king of Prāgjyotiṣa, in the Harṣacarita. Whenever greatness or power is to be shown, the poet takes shelter in this sentiment. The miracles of penance, by which the sage Jābālī can see through all the three times viz. past, present and future and by which the vessel of Mahāśvetā is filled with fruits by the trees themselves, are all cases of astonishment.

(i) *The Quietistic (Śānta)*

The quietistic is represented in the calm and tranquil atmosphere of the hermitage. This sentiment is based on

¹ Kāle's Trans. p. 287.

² Jābālī, before narrating the story remarks:

अतिमहदिदमाश्चर्यमाख्यातव्यम् ।

(Kād. p. 102).

tranquility (Śama). The description of the hermitage of Divākaramitra, is a glowing illustration of this sentiment, where even the lions had become quiet in nature and had left eating flesh. The animals living there had forgotten their natural enmity. The comfort given to Rājyaśrī by Divākaramitra, the calmness of the abode of the great saint Jābāli and its peaceful surroundings, all go to illustrate the Quietistic sentiment.

There is thus no sentiment, which our poet has not developed in his works. The Erotic, the Pathos, the Heroic and the Marvellous are depicted to perfection, while the others are also not neglected. All the Rasas are harmoniously combined and the chief Rasa is brought out clearly and vividly.

5. *Bāṇa's Conception of Love*

Bāṇa's ideas regarding love are very noble. He has faith in the immortality of love, love that never dies but remains unchanged through all the ups and downs of life, through ages and even through rebirths. His treatment of love in the Kādambarī reminds us of the lines of Keats:

‘The ancient harps have said,
Love never dies but lives immortal Lord’¹.

No separation can distract such love and no time can make its memory dim. Through the account of Puṇḍarīka and Candrāpīḍa, Bāṇa thoroughly emphasises that love remains the same in another birth. He agrees with Kālidāsa in this respect². Genuine Love does not depend merely upon external adjuncts but it is something else, something higher than the corporeal love. It is the relation of two souls³. When the two souls have identified themselves with each other, there arises mutual affection, which is unchangeable. Bāṇa speaks of this true love.

¹ Quoted in R. S. Pandit's ed. of *Rtusamhāra*, in Introductory Note, p. 22. (Bombay, 1944).

² भावस्थिराणि जननान्तरसौहृदानि । Abhijñāna Śākuntala, 5-9.

³ व्यतिषजति पदार्थानान्तरः कोऽपि हेतुर्न खलु बहिरुपाधीन्प्रीतयः सश्रयन्ते । विकसति हि पतंगस्योदये पुण्डरीकं द्रवति च हिमरश्मा-
वुद्गते चन्द्रकान्तः । Uttarakāmarita, 6.12.

The thrilling joy that overpowers the whole person when he is first moved by love, is expressed by Bāṇa in clear terms. Both the pairs Mahāśvetā and Puṇḍarīka and Kādambarī and Candrāpīḍa are overpowered by love at first sight. Bāṇa is a master in describing the state of a virgin when the first gust of love agitates her. The state of Mahāśvetā and Kādambarī, when first overwhelmed by love are excellent illustrations ¹. The confusion aroused by love in Puṇḍarīka, who, though a great ascetic, could not notice his fallen rosary and stupidly took the pearl-necklace of Mahāśvetā in its place². But soon the thrill of first love is converted into pain, when the time of separation comes. The pain and sorrow felt at the time of separation, make the love deeper but not only are Mahāśvetā and Kādambarī separated, they have also to face an utterly pathetic situation, when their chosen husbands die. First, they decide to follow them in death, but checked by some divine being, they await re-union. The love remains unaltered through the long period during which their lovers undergo other births. Their hope for reunion is never broken and their sufferings and austerities make their love purer and holier. The love of Puṇḍarīka and Candrāpīḍa also remains unchanged throughout the period they live in other births. In the Uttarabhāga of Kādambarī, we have the description of the strange condition of Vaiśampāyana (Puṇḍarīka in his second birth), who, when he first looks at the bower on the shore of the lake Acchoda, appears as if remembering something, as if recognizing the place and as if knowing it for a long time³. Similarly he looks at Mahāśvetā familiarly, as if he recognizes her⁴. The same love

¹ Some extracts from it are quoted above on p.

² Kād. p. 312 and p. 315.

³ दृष्ट्वा च तमतिचिरान्तरितदर्शनं भ्रातरमिव तनयमिव मुहुदमिव
चानन्यदृष्टिर्विस्मृतनिमेषेण चक्षुषा विलोकयन्, स्तम्भित इव - -समुप-
विश्य भूमौ किमप्यन्तरात्मना स्मरन्निव, अनुध्यायन्निव, - -तूष्णीमधो-
मुखस्तस्थौ ।

Kād. pp. 554-55.

⁴ अदृष्टपूर्वोऽपि प्रत्यभिजानन्निव, असंस्तुतोऽपि चिरपरिचित इव,
असंभावितोऽप्युपाकूटप्रौढप्रणय इव - -सुचिरमालोक्योब्रवीत् - -

Kād. pp. 610-11.

for her, which he entertained in his former birth, suddenly takes possession of his heart. Again, when the parrot (Puṇḍarīka's third birth), hears about his former births from Jābālī, it suddenly remembers all the past incidents and begins to entertain the same ardent love for Mahāśvetā. So also Śūdraka, who is no other than Candrāpīḍa, the second birth of the Moon, develops the same longing for Kādambarī, after hearing about his former birth from the Cāṇḍāla maiden.

Love is blind. All the discretion of judging, what is right and what is wrong, what is merit and what is demerit, is lost, when one is in love. Mahāśvetā also accepts this in her case¹. Bāṇa believes that love is partial to beauty alone². He admits that generally love is made uncontrollable by long acquaintance with the object of love and by the qualities of the person loved. But at the same time, he also admits that such an irresistible love can be produced by the mere sight of the object of love. Such a love is based chiefly upon the beauty of the beloved. Mahāśvetā has had no time to know Puṇḍarīka or his qualities. She only sees his form and develops uncontrollable love. In her words: "How does my mind thus lose all mastery over itself at this instant, becoming agitated by the mere sight of his (handsome) form! For as a general rule, it is time (i.e., sufficiently long acquaintance) and merits (of the person loved) that produce such uncontrollable love"³.

Bāṇa declares the irresistibility of love again and again⁴. It can overpower each and every person. Kapiñjala thinks 'Forsooth, there is nothing which cannot be achieved by the

¹ इति चिन्तयन्तीमेव मामविचारितगुणदोषविशेषो- - -

कुसुमायुधः - - -परवशामकरोदुच्छ्वसितैः सह । Kād. pp. 303-304.

² माम- - -रूपैकपक्षपाती नवयौवनसुलभः कुसुमायुधः - - -परवशामकरोत् ।
Kād. 303-304.

³ कथमनेन क्षणेनाकारमात्रालोकनाकुलीभूतमेवमस्वतन्त्रतामुपैत्यन्तः
करणम् । कालो गुणाश्च दुर्निवारतामारोपयन्ति मदनस्य सर्वथा ।
Kād. p. 306.

⁴ (a) - - -दुर्लङ्घ्यशासनतया मनोभुवः - - -। Kād. p. 307.

(b) एवं नामायमतिदुर्विषह्वेगो मकरकेतुः Kād. p. 328.

(c) सर्वथा दुर्लभं यौवनमस्खलितम् Kād. p. 329.

mind-born God of love! . . . It is not possible for any one to resist him. What do sentient beings matter?—If he is so minded, he can bring together even non-sentient things. Thus, even the Kumuda lotus-plant comes to love the rays of the Sun¹. Even a firm ascetic, like Puṇḍarīka, is overpowered by love and ultimately dies, due to unbearable pangs of separation. Through the words of Kapiñjala, Bāṇa expresses his view that love is not proper for the sages². If a sage follows its track, the results are disastrous. Kapiñjala advises and even scolds Puṇḍarīka, for his loose behaviour. Those words are precious, as they teach us that love, if not controlled, leads to such a wretched mental and physical condition, in which Puṇḍarīka died. Puṇḍarīka gives a very appropriate answer to the scoldings of Kapiñjala and it is established that love is all powerful. He says 'Friend, what is the use of talking much. You are at ease, in every respect. You have not fallen within the range of these arrows of the flower-bowed God of love, which are as frightful (in their effect) as the virulence of a cobra's poison. It is easy to advise others'³.

Bāṇa's ideal of love in married life is also very high. While giving an account of Vilāsavatī, wife of Tārāpīḍa, he says 'As the lunar digit, is to the thick, matted hair of Śiva; (or) the lustre of the Kaustubha jewel to the bosom of Viṣṇu, the foe

¹ नास्ति खल्वसाध्यं नाम भगवतो मनोभुवः । - - - न चाय प्रतिकूलयितुं शक्यते । का वा गणना मचेतनेषु, अपगतचेतनान्यापि संघहयितुमलम्, यद्यस्मै रोचते । - - - Kād p. 334, Kāle's Trans. p. 210.

² (a) सखे पुण्डरीक, नैतदनुरूप भवत । क्षुद्रजनक्षुण्ण एष मार्गः । धैर्यधना हि साधवः । - - - Kād. p. 313.

(b) क्व कन्दमूलाशी शान्तो वननिरतो मुनिजनः, क्व वायमनुपशान्त-जनोचितो विषयोपभोगाभिलाषकलुपो मन्मथविविधविलासकटो रागप्रायः प्रपंच । Kād. p. 323.

(c) किमिदं गुरुभिरुपदिष्टम् - - - अपरस्तपसा प्रकारः - - - मूढो हि मदनेना-यास्यते । - - - कोऽयमनंगो नाम । धैर्यमवलम्ब्य निर्भर्त्यतामयं दुराचारम् । Kād. pp. 330-31.

सखे, किबहूक्तेन । सर्वथा स्वस्थोऽसि । आशीविषविषवेगविषमाणा-मेतेषां कुसुमचापसायकानां पतितोऽसि न गोचरे, सुखमुपदिश्यते परस्य ।

Kād. p. 331; Kāle's Trans. p. 209.

of (the demon) Kaiṭabha; (or) a creeper (entwined around it) to a tree; . . . (or) the flame of the jewels in his hood to Śeṣa; so he (the King) had an ornament to him, viz., his queen, Vilāsavatī . . . '¹. The king says to her 'Both my life and kingdom depend on you'².

The love, described by Bāṇa, cares much for the dignity of the family and the rules of society. Mahāśvetā, in her first meeting with Puṇḍarīka, is fully vanquished by love, yet she is fully aware of the fact that this is improper and shameful for a well-born maiden like her. Puṇḍarīka is also ashamed of his weakness. He only sends a message to Mahāśvetā and then goes to a lonely place. Kapiñjala senses it and says that 'being abashed at his weakness, he might even do something untoward (to harm himself). For there is nothing that shame cannot do'. When Puṇḍarīka reaches the highest limit of the powerful influence of love, then only he bashfully asks Kapiñjala to do what the time demands. Mahāśvetā, on hearing about the love-lorn condition of Puṇḍarīka, cannot at once go to him. She fears, that if she herself goes and offers her hand to him, it will be a matter of disrespect to the elders: 'In the first place, like an ordinary (not high-born) maiden, leaving off shame, relinquishing firmness of mind, casting off modesty, not regarding the evil talk of the people, transgressing good behaviour, overstepping character, not minding his birth, accepting infamy, led blindfold by passion, not permitted by my father, not allowed by my mother, I approach him of my own accord and make him accept my hand, then it will be a grave breach of duty owing to the disrespect of the elders'³. Another alternative to this is to accept death, which she cannot follow as it will be dishonouring for the revered Kapiñjala, who came to request her in person. Moreover, a great sin of the death of an ascetic will fall upon her, if Puṇḍarīka dies owing to the frustration of his hopes. So at last she chooses to go to him. Kādambarī's anxiety, when she is in love with Candrāpīḍa, for

¹ चन्द्रलेखेव हरजटाकलापस्य- -विलासवतीनाम् ।

Kād. p. 135; Kāle's Trans. p. 85

² त्वदायत्तं हि मे जीवितं राज्यं च ।

Kād. p. 138.

³ Kād. p. 339; Kāle's Trans. p. 213.

the dignity of her family, is great. Before being proposed for him (Candrāpīḍa) by her father and mother, she will not betray any sign of her inward feelings before him. She is ready to die after telling her grief to Patralekhā, whom she trusts most. She says: I swear by your life; I am ashamed even of my own heart that has known the whole affair; how much more so then of another's heart (if it should know it)? How possibly can a person of my rank stain by (giving rise to) slander, a race pure as the rays of the moon, or give up (the sense of) shame, our family possession (lit. come down to me by order of descent) or turn the heart to a rash deed, unworthy of a maiden (of honour)? I then, thus situated, not set down for him by my father, not given by my mother, not having approval of my elders, will not despatch my message (to him), will not send anything, and will not betray any signs (of my inward feelings)¹. In the end both the pairs of lovers are married after the permission of their parents and elders.

Just like Kālidāsa, Bāṇa's hero and heroine are able to get abiding happiness only after their love has been purified in the fire of separation. According to Kālidāsa, the value of penance and hermitage is very high. In Śākuntala, Duṣyanta and Śakuntalā meet in Kaṇva's hermitage and in the end, after a long separation, they meet in another hermitage and for ever. So also Mahāśvetā and Kādambarī, after their first meeting with their lovers, are separated. Both live in a hermitage and practise penance in the hope of reunion. When their love is made pure in the fire of separation and when they have achieved goodness through austere devotion, then only, they are reunited with their lovers and get eternal happiness. While cursing Vaiśampāyana, Mahāśvetā says: 'O God! O Lord of whole world! If, from the time since I saw Puṇḍarīka, even from mind I have not thought of any other man then by my true words² . . . '. This is the noble ideal of sincere love and of a true woman in the eyes of Bāṇa.

Unlike Kālidāsa, Bāṇa describes the only love of men and

¹ जीवितेनेव शपामि ते । - - प्रक्षालयाम्यात्मनः कलंकम् ।

Kād. p. 473; Kāle's Trans. p. 295.

² 'भगवन् परमेश्वर, - - जाती पततु' इति ।

Kad. p. 617,

women, both. Kālidāsa generally describes the 'later love of men but always the first and only of women'. Perhaps he was of the opinion that men's tenderness in love is a later growth while women's tenderness in love is instinctive, innate and natural¹. But in Bāṇa's view love is an absorbing passion for men as well as for women and this love is eternal like truth.

6. *His Descriptions :*

The charm of Bāṇa's two prose works lies mainly in the brilliant and picturesque descriptions with which they abound. Specially, in the Kādambarī, we have a long series of detailed descriptions, which casts a spell on the readers by their brightness. Sanskrit poets are very fond of drawing word-pictures. In post-Kālidāsan period, this tendency increased to such an extent that poets started to dwell on descriptions more than on anything else, in their works. Sanskrit Literature, therefore, is very rich in graphic descriptions of Nature and other subjects but undoubtedly, there is no other poet to compare with Bāṇa in this respect. No other poet has painted such long drawn and fine word pictures as has been done by Bāṇa. His Kādambarī has been rightly compared with a 'picture-gallery' by Tagore². In this picture-gallery, we have well framed pen-portraits, coming one after the other, in which each and every line has been minutely drawn and colours have been properly filled in. These word-paintings show the wonderful accuracy of Bāṇa's power of observation and rare ability in painting all the details of any view. In Prose Kāvya, as there is nothing, like metre, poets can give long and detailed descriptions without any break. Language also comes to their help, for long compounds can occur in Sanskrit and poets can draw a full picture of an object by using only a few compounds of considerable length. Bāṇa has finely utilized this method. His normal style of delineating an object is by attaching a long series of epithets to its name. All his long descriptions start with epithets, in the form of long compound words. He goes on giving various details, of the thing he describes, one after

¹ K. S. Ramaswami Śāstrī, Kālidāsa . . , Vol. II, p. 190, (Śrī Vāṇī Vilāsa Press, Śrīraṅgam).

² Prācīna Sāhitya, 'Kadambri-citra' p. 87.

the other, by means of long compounds until the whole thing becomes clear in the eyes of the reader. Often, just after giving a considerable number of long compounds, he starts giving shorter ones and at the end of the description, sometimes, he takes up compoundless narration. Being a follower of the highly ornamented style, Bāṇa's descriptions are often greatly decorated but his use of ornaments does not obstruct a real perception of the scene, described. His similes and poetic fancies make his descriptions more vivid and more colourful. If he indulges in word play, it is only at the end of a description. In some of his long descriptions, the following procedure is adopted. First of all, a realistic and detailed account of a scene is given by means of Svabhāvokti. Then Upamās and Utprekṣās are used to make the whole thing more clear and more real or to emphasise the nature of the subject, described. At the end, just to satisfy the lovers of word play, Sleṣa, Virodha or Parisaṅkhyā are employed. Dr. Vyāsa has aptly remarked that first by the use of Svabhāvokti, Bāṇa draws a full sketch of a scene, then he fills colours in it, through Upamās and Utprekṣās and in the end, to please the admirers of outward glamour, he sticks on to it some golden powder, in the form of word-play¹. This order of depiction may be found in his long descriptions such as that of King Śūdraka, the Vindhya forest, the hermitage of Jābāli and King Harṣa.

Bāṇa has given in his two prose works elaborate descriptions of trees and forests, rivers and lakes, morning and evening scenery, hermitages and cities, male and female beauty, seasons, horses, elephants and many other subjects. Though his subjects of description are more or less conventional, yet the descriptions themselves are fresh and original. From the view point of freshness in descriptions, Bāṇa can be ranked next to Kālidāsa. The real and life-like pen portraits of Kālidāsa are drawn with wonderful vivacity and freshness. But what Kālidāsa can depict with full effect, in a short space, is described by Bāṇa with great elaboration.

¹ Bholāśaṅkara Vyāsa, Sanskrit Kavi Darśana, Benaras, 1955, pp. 508-9.

(a) Description of Nature :

Bāṇa was a great lover of Nature. He was a widely travelled man, who had minutely observed the glories of Nature, in its various aspects and had admired them. He had keenly felt the magnetic attraction of Nature ; its various colours, its sweet and soft music, its pleasant fragrances and gentle touches, have all drawn him to it. Bāṇa is never tired of revealing the great wealth of Nature, before the readers. Forests with their trees, creepers and flowers, lakes with their swans, lotuses and humming bees, hermitages with deers, sages and holy fires, the morning and evening scenes with their bright colours, the seasons with their changing effect on the atmosphere, animals with their natural gestures touched the poet's heart and are vividly described by him. He has given in his works, a detailed and genuine account of Nature.

In Sanskrit literature, Nature has been given an important place from the early times. It has a strong emotional appeal. Even ordinary men are enchanted by its beauty, not to say of poets, who possess special sensitivity. From Vedic times up to Bāṇa's age, we find Nature's delineation in literature, but the way of delineating it has gradually changed. In the early works, nature is described just as it is seen, in a direct and simple way, but gradually the tendency of decoration, with the help of wonderful imaginations, increased. In the works of Bhāravi and Māgha, we find that the reality of nature is often overshadowed by literary embellishments, thus turning the natural into the artificial. Though Bāṇa is also very fond of ornamentation, yet his descriptions never lack reality. Poetic figures are used, beautiful expressions and miraculous statements are made but besides all this, readers have before their eyes a true picture of the natural scene, that is depicted. In these pictures, he points out the beauty of different phenomena of nature, in their varied aspects. His descriptions of natural scenery are classical and reveal his knowledge of the flora and fauna of India.

While describing the hermitage of the sage Jābāli, Bāṇa, in the beginning, draws its real picture through Svabhāvokti using long and then short compounds:

अनतिदूरमिव गत्वा दिशि दिशि सदा संनिहितकुसुमफलैस्तालतिलकत-
मालहिन्तालबकुलबहुलैरेलालताकुलितनालिकेरीकलापैर्लोललोध्रल्लवली-
लवंगपल्लवैरुल्लसितचूतरेणुपटलैरलिकुलभङ्गारमुखरसहकारैरुन्मदकोकि-
लकुलकलापकोलाहलिभिरुत्फुल्लकेतकीरजः पुञ्जपिञ्जः - - - प्रणम्य-
मानमिव वनलताभिः, अनवरतमुक्तकुसुमैरभ्यर्च्यमानमिव पादपैः, - - -
उपचर्यमाणातिथिवर्गम्, पूज्यमानपितृदैवतम्, अर्च्यमानहरिहरपिता
महम् - - - आपूर्यमाणकमण्डलुम्, अदृष्टपूर्वं कलिकालस्य, अपरिचित-
मनूनस्य, अश्रुतपूर्वमनङ्गस्य, - - - आश्रममपश्यम् ।

(Kād. pp. 83-88)

Though comparison also occurs in it, occasionally, yet it is used only to make the natural scene more vivid. When the full sketch of a hermitage has been drawn, our poet uses Upamā and at the same time, refers to its various features :

अञ्जयोनिमिव त्रिभुवनवन्दितम्, असुरारिमिष प्रकटितनरहरिवराहरूपम्
सांख्यमिव कपिलाधिष्ठितम् - - -

(Kād p. 88)

At the end, he uses Virodha :

सुरभिविलेपनधरमपि सनताविभूतहव्यधूमगन्धम्, मातङ्ग कुला-
व्यासितमपि पवित्रम्, उल्लसितधूमकेतुशतमपि प्रशान्तोपद्रवम्—

(Kād. pp. 88-89)

The description is thus finished but just this much may fail to fascinate the lovers of the marvels of poetry, so, for the sake of word play, he adds one more paragraph, using Parisaṅkhyā :

यत्र च मलिनता हविर्धूमेषु, मुखरागः शुकेषु न कोपेषु, तीक्ष्णता
कुशाग्रेषु न स्वभावेषु, - - - कपीनां श्रीफलाभिलाषः, मूलानामधोगतिः।

(Kād. pp. 89-90)

While depicting the Acchoda lake, he gives a real picture of the path leading to the lake. To quote Kāle's translation: '... he saw the track, wet with lumps of mud raised by the feet of a large, hill-roaming herd of wild elephants that come up

from a bath in the waters of some lotus-pond (nearby) and that had very recently departed (by that way); It (the track) was variegated with bunches of lotuses, together with their fibres, roots and stalks, which were dragged forth by trunks (of those elephants), . . . and it was sprinkled over everywhere with the liquid ichor (of elephants) that bore the fragrance of newly-blossomed flowers and that was as dark as the juice of tamāla leaves. Thus after describing the track towards the lake, in a direct style, he proceeds to depict the actual lake by using poetic fancy (Utprekṣā):

‘It looked as if it were the jewelled mirror of the goddess of beauty of the three worlds, . . . It looked as if it were the mountain of Kailāśa liquified, or the Snowy mountain (Himālaya) melted, or moonlight rendered fluid, or the (white) loud laughter of Śiva turned to water, . . .’

At the end he uses a number of similes :

‘Like youth which abounds in longings, it was full of waves. Like a love-sick person, who is decked with bracelets made of lotus-fibres, it was adorned with clusters of lotus-fibres . . . Like the Malaya mountain, whose forests are cool on account of the sandal trees (growing in them), that lake had water as cool as sandal-paste. And like a faulty logical reason, for which no illustration can be supplied, that lake was one whose limits were beyond the range of sight’.¹

Though this description is decorated with figures of speech, yet we can clearly perceive through our mental eyes, a lake with very clear water, lotuses, fishes, Cakravāka birds and white cranes. Bāṇa’s love for ornamentation, sometimes makes his descriptions more picturesque, more colourful and more clear but if he had not used these, Virdodha and Parisaṅkhyā, which are used only to create marvel, the graphicness of his descriptions would have increased. Some scholars have remarked that this tendency of Bāṇa is irritating, and it makes the natural scene artificial. The time, in which Bāṇa flourished is responsible for it to a great extent. Moreover, Bāṇa is not always engaged in such word play. This is found only at the end of

¹ Kād. pp. 260-66; Kāle’s Trans. pp. 166-69.

some of his long descriptions, while the rest are generally delineated partly through direct description and partly by using sense-ornaments, such as simile and poetic fancy. The description of the lake Pampā is a fine example of direct description :

उत्फुल्लकुमुदकुवलयकह्लारम्, उन्निद्रार विन्दमधुबिन्दुनिष्यन्दबद्ध-
चन्द्रकम्, अलिकुलपटलान्धकारितसौगन्धिकम्, सारसितसमदसा रसम्
अम्बुरुहमधुपानमत्तकलहमकामिनीकृतकोलाहलम्, - - -

(Kād. p. 48)

‘In it are (always) blooming (various kinds of lotuses, such as) the Kumudas, the Kuvalayas and the Kahlāras. In it are formed (figures resembling the) circular spots on a peacock’s tail, on account of the drops of honey trickling from full-blown lotuses. In it the Saugandhika lotuses are darkened by swarms of bees (sitting upon them) . . . There the impassioned Sārasa birds scream loudly; the female swans cackle noisily, intoxicated by reasons of their having drunk the honey of lotuses; . . .’¹

Bāṇa’s capacity for painting the whole scene with the help of Poetic fancies is finely revealed in his depiction of moon-light in the Kādambarī : ‘Then on account of the moon-light, the region of the eastern quarter appeared as if it were being turned white with the powder of the pearls (produced) from the temples of the elephant of darkness that were being torn with his paws (rays) by the lion in the form of the (moon); or being made pale with the mass of the Siddha females of the rising (eastern) mountain; or being rendered palish-white with the rising of the sand from the sandy shore, stirred up by the wind (blowing) from the waves of the ever-restless ocean-water. Slowly and slowly the moon-light gliding on added splendour to the face of the night (lady), as if it were the gleam of the teeth (of night) that smiled gently at the sight of the moon’².

Bāṇa’s descriptions of Nature are marked by the author’s keen observation of natural phenomena and power of expressing them in apt language. He has a wonderful power of giving every minute detail of a scene. Whether he has to describe a forest or a tree, a horse or an elephant, sunrise or moonrise, he

¹ Kāle’s Trans. p. 28.

² Kād. pp. 339-40; Kāle’s Trans. p. 214.

never fails, in giving exact minute details. While depicting the Śālmālī tree, he does not forget to sketch the sloughs of snakes, hanging from its lofty branches and being tossed by the wind, its hollows, round which bees are hovering and the old python, who always lies encircling its root. His imaginative genius has been well exercised in the description of the clusters of cotton on the top of the lofty Śālmālī tree :

स्वसमीपवर्तिनामुपरि संचरता गगनतलगमनखेदायासिताना रविरथतु-
रंगमाणां मृक्कपरिस्फुटैः फेनपटलैः संदोहितूलराशिभिर्धवली
कृतशिखरशाखः, - - -

(Kād. p. 51)

‘The branches of its top are whitened by clusters of cotton which are confounded (by the beholders) with flake of foam falling from the corners of the mouth of the sun’s chariot horses, fatigued by the labour of going through the sky, and coursing just above it and at no great distance’¹

Bāṇa reveals a sharp insight into the world of beasts. Their outward features, their habits and their actions, are accurately described by Bāṇa. ‘In the form of the parrot, Vaiśampāyana’s father, Bāṇa has portrayed a life-like picture of an old parrot with wide, loose wings resembling ‘a tattered piece of garment of Kuśa grass’ and with a reddish beak ‘whose outer edge had become glossy and blunt owing to its having (long) cut open the ears of Kalama, and the point of whose tip was shattered, used again and again to bring the grains of rice (picked up) from ears of Śālī fallen (on the ground) from other nests . . .’.² Bāṇa has given an elaborate description of the horse Indrāyudha, in the Kādambarī.³ The laboured description of the elephant, Darpaśāta, is given in the second canto of the Harṣacarita.⁴ Bāṇa’s mastery over the workings of animal’s heart is obvious in his description of hunting in the Vindhya forest.⁵

¹ Kāle’s Trans. p. 30.

² Kād. pp. 54-55; Kāle’s Trans. p. 32.

³ Kād. pp. 173-77.

⁴ HC. II. pp. 64-69.

⁵ Kād. pp. 59-62.

In Prose-Kāvya, we have a story, constantly flowing like a stream. Descriptions of nature can be given here only on suitable occasions, e.g., in connection with time, place, etc. If described in a proper way, nature proves to be a nice background for the story and provides a touch of reality to the story. A portrait of Duṣyanta and Śakuntalā, showing trees, creepers, deer and the background of a hermitage would appeal more to an observer than a picture containing only the figures of Duṣyanta and Śakuntalā. Bāna knew this. Whenever his story gives him a chance to describe a region of nature, he never loses it. In the Kādambarī, Bāna has got greater opportunities of describing the regions of nature such as forests, and lakes etc. than in the Harṣacarita. Sometimes nature's description serves as a link in the story. The regions through which Candrāpīḍa passes and finally reaches the holy shrine of the divine Śiva, the surroundings near Mahāśvetā's abode, the desolate forest and the shrine of Candikā that fall on the way of Candrāpīḍa proceeding towards Ujjayinī, are all described in detail by Bāna. Vaiśampāyana, the parrot, gives a detailed account of the region where the big Śālmālī tree, on which he was born, stood.

In the Harṣacarita, we find a graphic picture of the river Ganges, following the track of which, Sarasvatī and Sāvitrī, descend to the world of mortals.¹ The lively descriptions of Śrīkaṇṭha Janapada, of the Vindhya regions and of the summer season are also given in the Harṣacarita. The description of rice crops, wheat crops, singing herdsmen mounted on buffaloes, cows followed by sparrows longing for flies and with tinkling bells bound to their necks, groups of camels etc. present a life-like picture of the Śrīkaṇṭha Janapada.² The description of the forest village, in the Harṣacarita, where Harṣa spends a day before entering in the Vindhya forest is another excellent illustration of Bāna's power of keen and minute observation. The granaries of wild grain, huge banyan trees encircled by cowpens made of dry branches, tiger-traps, rice-land, fields and their black soil, the cool drinking arbours, the flowers, the

¹ HC. I. pp. 18-19.

² HC. III. pp. 94-96.

trees and the inhabitants of the village are very graphically described.¹

Bāṇa describes early dawns, sunrise, sunset, twilight, moonrise and night to give information about the time of a particular incident's taking place. Every minute shade of their changing colours is depicted. Evening scenes are best described by our poet. He is incomparable in depicting the evening twilight. The description of sunset and twilight in Jābālī's hermitage², in Ujjayinī, before Candrāpīḍa leaves for hunting³, in Mahāśvetā's abode⁴, in Kādambarī's mansion⁵ and in the Brahmaloṅka⁶ are well depicted. The poet's power of minute observation and fertile imagination is manifest in his description of evening scenes, in the hermitage of Jābālī:

अनेन च समयेन परिणतो दिवसः । स्नानोत्थितेन मुनिजनेनार्घविधि-
मुपपादयता यः क्षितितले दत्तस्तम्बरतलगतः साक्षादिव रक्तचन्दना-
गरागं रविरुदवहत् । - - - विहायाम्बरतलमुन्मुच्य च कमलिनीवनानि
शकुनय इव दिवसावसाने तरुशिखरेषु पर्वताग्रेषु च रविकिरणाः
स्थितिमकुर्वत । - - - क्वापि विहृत्य दिवसावसाने लोहिततारका
तपोवनधेनुरिव कपिला परिवर्तमाना संध्या तपोधनैरदृश्यत । - - -
अपरसागराम्भसि पतिते - - - सध्यारागः ।

(Kād. pp. 103-105).

'By this time the day had drawn to its close. The sun, who was in the sky, appeared actually to bear, as unguent applied to his body, that red-sandal paste which was offered to him on the earth by the sages after they had bathed, in the course of their (usual) rite of the worship (of the sun) . . . Like birds at the close of the day, the rays of sun left the earth's surface, abandoned the lotus-beds, and betook themselves to the tops of the trees in the hermitage and to the peaks of hills . . . And when the divine sun had (finally) set, there was seen red twilight rising up from the edge of the western ocean like a

¹ HC. VII. pp. 227-30.

² Kād. pp. 103-105.

³ Kād. p. 211.

⁴ Kād. pp. 368-69.

⁵ Kād. pp. 421-22.

⁶ HC. I. pp. 14-15.

(red) coral creeper . . . The tawny twilight with the stars in it becoming red was seen returning by the sages, as though it were the tawny cow of red *pupiled* eyes, belonging to the penance-grove, now returning at the close of the day, having wandered somewhere . . . The sky bore (upon its surface) the starry clusters, as though they were the scattered watery spray that flew up by the force of the Sun's fall when he fell (i.e., descended) into the waters of the Western ocean. Very soon the star-spangled sky looked beautiful as though it had been studded with the flowers offered by the daughters of the Siddhas when they worshipped the Twilight. And in a short while all that hue of the twilight disappeared (entirely), as though it had been washed away with the handfuls of water thrown upwards, during worship, by the sages with their faces uplifted'.¹ Bāṇa's power of minute observation is revealed in his description of the early dawn and sunrise in the Vindhya forest.² Night in Jābālī's hermitage is well described.³ The poet's keen observation is also evident in his delineations of the moonrise in Jābālī's hermitage⁴, in Kādambarī's palace⁵, in the Brahmaloṅka⁶ (Harṣacarita) and at the time when Mahāśvetā goes to meet Puṇḍarīka.⁷

Bāṇa is excellent in filling suitable colours in his word pictures. These are beautiful coloured paintings in which even the most fine shade of colours are accurately filled. No other sanskrit poet can compete with Bāṇa in this sphere. He is acquainted with each and every fine shade of a colour. He does not describe a colour by giving only its name but often attaches to it the name of an object of the same colour thus showing the fine difference in shade. Thus he expresses different shades of red colour, by using epithets like पद्मरागपाटल, प्रतप्तलाक्षालोहित, गजरुधिरविद्रुमलतेवपाटल, तरुणतरकपिलपनलोहित, गजरुधिररक्तहरिसटालोमलोहित, पारावातपादपाटल, अभिनवपल्लवलोहित गैरिकगिरिसालिल-

¹ Kād. pp. 103-105; Kale's Trans. pp. 64-65.

² Kād. pp. 55-58.

³ Kād. pp. 105-106.

⁴ Kād. pp. 106-108.

⁵ Kād. pp. 422-23.

⁶ HC. I. p. 16.

⁷ Kād. pp. 339-40.

प्रपातपाटल, जरत्कुक्वाकुचूडारूण etc. His white colour is not only सित or धवल but हंससित, जरठमृणालदण्डधवल, मुक्ताफलधवल, अमृतफेनधवल etc. In case of other colours also, he has used the same device to show its exact shade. Thus he speaks of things, which are जरत्कपिकेशकपिल, अलिकुलनील, कलविककंधराधूसर, क्षितिरेगुधूसर, गोरोचनाकपिल, शेफालिकाकुसुमनालपिब्जर, हारीतहरित, तरुणतरतमालश्यामल etc. The description of an evening in Jābāli's hermitage, quoted above, is a fine illustration of Bāṇa's wonderful power of filling colours. Another example of delineation of a colourful early dawn in the Vindhya forest may be quoted here:

एकदा तु प्रभातमध्यारागलोहिने गगनतले, कमलिनीमधुरक्वपक्षपुटे
वृद्धहंस इव मन्दाकिनीपुलिनादपरजलनिधितटमवतरति चन्द्रमसि
परिगतरकुगेमपाण्डुनि व्रजति विशालतामाशाचक्रवाले, गजरुधिररक्त-
हस्मिटालोमलोहिनीभिः प्रतप्तलाक्षिकतन्तुपाटलाभिरायामिनीभिरशि-
शिरकिरणदीधिनिभिः पद्मरागशलाकसमार्जनीभिरिव समुत्तमार्यमाणे
गगनकुट्टिमकुमुमप्रकरे नारागणे - - -

(Kād. pp. 55-56).

‘Once, when the Moon, reddened with the flush of the early dawn, was descending to the shore of the Western ocean from the sandy bank of the Heavenly Ganges, as though he were an old (white) swan with wings reddened with the honey from the lotus-plant in the form of the sky;—when all the quarters were (i.e., the horizon was) becoming wider and wider, being whitish-pale like the hair of a full-grown antelope;—when the numerous stars, which were like the flowers placed (as offerings of worship) on the pavement in the form of sky, were being swept away by the elongated rays of the (hot-rayed) Sun, as though by brooms made of thin shoots of (red) rubies, (the rays) being red like the hair of the mane of a lion reddened with elephant's blood, (or) red like the filaments given out by lac when it is heated; . . . ’¹ Similarly, while describing the dust raised at the time of Candrāpīḍa's expedition, Bāṇa depicts all its fine shades, by comparing them with things which

¹ Kāle's Trans. pp. 32-33.

possess exactly the same shade of colour:

शनैःशनैश्च बलसंक्षोभजन्मा क्षितेरनेकवर्णतया क्वचिज्जीर्ण-
 शफरक्रोडधूम्रः, क्वचित्क्रमेलकसटासनिभः, क्वचित्परिणतरल्लकरोम-
 पल्लवमलिनः, क्वचिदुत्पन्नोर्णान्तुपाण्डुरः, क्वचिज्जरठमृणालदण्ड-
 धवलः, क्वचिज्जरत्कपिकेशकपिलः, क्वचिद्वरवृषभरोमन्थफेनपिण्ड-
 पाण्डुरः - - -। (Kād. pp. 247-48).

'And slowly and slowly there rose up the dust caused by the rapid tread of the army. Owing to the diversity of the colour of the ground it (the dust) appeared in some places to be greyish like the chest of an aged Śaphara fish; in other places it resembled (in colour) the mane of a camel; in others it was dusky like the curly hair of a full-grown deer; in others it was white like the threads of woven silk; in others it was pale like a full-grown lotus-stalk; in others it was tawny like the hair of an aged monkey; and in others it was white like the flakes of foam dropped by the bull of Śiva when he ruminates'.¹

Bāṇa 'is never tired of using, for poetic purposes, the flora and fauna of India. His references to plants and flowers though sometimes overdrawn and fanciful, are generally charming'.² A large number of plants are described by Bāṇa in his works. Names of the trees and plants mentioned in his description of Vindhya forest in Kādambarī are Marica, Tamāla, Dāḍima, Kakkola, Nārikela, Ketakī, Karīra, Bakula, Pūga, Tāmbūli and Elā creepers, Lavaṅga, Bāṇa, Āsana, Raktacandana, Śrī, Aguru, Tilaka, Madana, Śāla, Śamī, Palāśa, Tāla, Śara, Vetra, Kīcaka, Śālmali, Saptaparnā, and Kuśa and Cīra grasses. Quite a long enumeration of plants may be found in the description of Vindhya forest in Harṣacarita³ and near the lake, Candraprabha, in Kādambarī.⁴ Many references to trees, creepers and flowers are made from the beginning to end, in Bāṇa's works. He does not forget the smallest plant and the tiniest flower. He makes us see full blown Karañja flowers, groves of Sindhuvāra trees,

¹ Kāle's Trans. p. 158.

² P.V. Kane, Introduction to Kādambarī, p. xxvi.

³ HC. VIII. pp. 234-36.

⁴ Kād. pp. 272-75.

net-works of Kubjaka creepers, Kadamba and Śālmali trees and the Palāśa trees, looking like umbrellas on account of their having only one tuft of leaves at the top. He describes the fence made of thickets of grown up bamboo trees. He depicts the buds of Kimśuka flowers, red Aśoka trees, groves of plantain trees and Bilva trees. He also manifests the beauty of kumuda, kuvalaya and kahlāra kinds of lotuses, perfumes of mango-buds and lavalī creepers with sprouts full of blossoms.

Nature is described in poetry in two ways. One is its independent description i.e. in the form of substantial excitant (Ālambana Vibhāva) and the other is to enhance the aroused emotion i.e. in the form of enhancing excitant (Uddīpana Vibhāva). We know from our experience that when we look at the mountains with creepers and trees being waved by the wind and bearing the wealth of variegated flowers, we are delighted; when we look at the waterfall coming down on the stones with a roaring sound, producing foam, with little drops of water flying here and there, we are delighted. Our ancestors lived in the lap of Nature, so we all possess a hereditary affection towards it. The delight rising in our hearts on seeing a natural scene is due to this affection. So, Nature is independently capable of arousing emotion in our hearts¹ Bāṇa's long descriptions such as that of the Vindhya forest, of the Acchoda lake, of the hermitages, of Śrīkaṇṭha Janapada etc., though linked with the story, are complete in themselves and present an independent description of Nature.

Bāṇa also delineates Nature as an enhancing excitant (Uddīpana). The description of the heightened beauty of the lake Acchoda in the month of Caitra, where Mahāśvetā and Puṇḍarīka first met each other, prepares an environment to increase the emotion of love in them: 'Those were the days when beds of new lotuses are in full bloom; when the clusters of tender mango-buds produce longing in the minds of lovers; when the clothes of Cupid's banners flutter in the gentle breeze, setting in from the Malaya mountain; . . .'.² On another occasion, 'when the moon, the unique (white) umbrella of

¹ Rāma Candra Śukla, *Kāvya me Prākṛtika Dr̥ṣya*, an essay collected in *Cintāmaṇi*, pt. II, fourth ed. pp. 1-45.

² Kād. pp. 296-97; Kāle's Trans. p. 188.

(that marks) the sovereignty of the flower-weaponed God of love' . . . had risen and when Candrāpīḍa lay on a broad slab which lay on the bank of a lotus-pond, on the bank of which 'were asleep pairs of swans, and which was full of pairs of Cakravākas crying aloud (in sorrow) at mutual separation', Kādambarī arrived to meet Candrāpīḍa.¹

Bāṇa describes both the soft and the grim side of Nature with even skill and equal success. Kālidāsa loves to depict the soft and tender side of Nature. He is fond of delineating calm rivers, quiet and undisturbed lakes, lotuses and bees, delicate creepers and flowers, tender leaves and gentle breeze. Bhavabhūti, on the other hand, is interested in skilfully depicting the terrific, awful and even the weird side of Nature. Forest regions, roaring with the terrific sounds of wild beasts, with serpents breathing fire and where the sweat of the pythons is drunk by the thirsty lizards, attract the eyes of Bhavabhūti. Bāṇa loves to describe both these aspects of Nature. Lakes and forests, cuckoos and wild beasts, appeal equally to his heart. If he can depict, the beautiful scene near the cave of Mahāśvetā², he can also depict the terrific sight of the Vindhya forest³ and of the forest-fire.⁴ If he can draw the picture of sweet chirping birds⁵, he can also give a sketch of wild hunting dogs.⁶ On the one hand, he paints the calm and holy scene of sunset in Jābālī's hermitage and on the other, the awful omens of

¹ Kād. pp. 422-23, Kāle's trans. p. 263.

² उत्फुल्लकुमुभेषु लतानिकुजेषु गुजतां
मन्द मदमत्तमधुलिहा—विरुतिभिर्मुखरीकृतपर्यन्ताम् - - -गुहामद्राक्षीत् ।
Kād. pp. 288-89.

³ प्रेताधिपनगरीव सदासंनिहितमृत्युभीषणा महिषाधिष्ठिता च
- - - क्वचित्प्रलयवेलेव महावराहदंष्ट्रासमुत्खातघरणिमण्डला - - -
Kād. pp. 40-42.

⁴ HC. II. pp. 50-52.

⁵ Cf. - - - उन्मदकोकिलकुलकलापकोलाहलिभिः Kād. p. 84.

⁶ - - - श्रमवशाद्दूरविनिर्गताभिः स्वभावपाटलतया शुष्काभिरपि हरिणशो-
णितमिव क्षरन्तीभिर्जिह्वाभिरावेद्यमानखेदैर्विवृतमुखतया स्पष्टदृष्टदन्तां-
श्लुन्दंष्ट्रान्तराललग्नकेसरिसटानिव सूक्कभागानुद्धहद्भिः - - - श्वभिः - - -
Kād. p. 66.

misfortune before the death of Prabhākaravardhana, in the *Harṣacarita*.¹

In the works of Bāṇa, we find Nature dealt with in both forms 'which is to be compared' (Upameya) and 'to which it is compared' (Upamāna). Thus the trees, which have fibrous roots and water-basins (ālabālaka) encircling their roots are compared to old sages living in their homes, who have around them groups of young boys having matted hair.² Excellent Upamānas are brought by Bāṇa from Nature. Cāṇḍāl kanyā, clad in a dark cloak, which hung down as far as her ankles and wearing above, a veil of red cloth, is compared with a place full of blue lotuses with the evening sunlight fallen over it.³ She being dark in complexion and wearing a bright necklace made of pearls, is compared with the river Yamunā being embraced round the neck by the (white) stream of the Ganges.

Like Kālidāsa, Bāṇa has also shown Nature in close contact with human beings. Specially, Bāṇa's descriptions of hermitage are distinctly influenced by those of Kālidāsa's. John Ruskin speaks of a figure of speech named 'Pathetic fallacy', which occurs when 'characters of a living creature' are ascribed to the inanimate objects of Nature. Ruskin also says that 'the greatest poets' do not observe any falseness in it.¹ Indian poets also, 'see no fallacy or anything pathetic in the attribution of human feelings to objects of Nature'.² A unity, a oneness between human life and Nature, is realised by Kālidāsa. Pulsating with life and living together with man, Nature shares his delight and sorrow. The fourth act of *Śākuntalam* is the

¹ प्रेतपतिप्रयाणप्रहताः पटवः पटहा इवारटन्तो हृदयस्फोटनाः
पस्फायिरे निघातानां घोरा घननिर्घोषाः । निकटीभवद्यममहिष-
खुरपुटोद्भूता इव द्युमणिधाम धूसरीचक्रुः क्रमेलककचकपिलाः पांशुवृष्टयः ।
विसरविराविणीनामुन्मुखीनां शिखिनो ज्वालाः प्रतीच्छन्त्य इव पतन्ती-
रुल्का नभसो ववाशिरे शिवानां राजयः । HC. V. p. 162

² जरदूगहमुनिभिरिव जटालबालकमण्डलधरैः । Kād. p. 275.

³ गुल्फावलम्बिनीलकंचुकेनावच्छन्नशरीराम्, उपरिरक्तांशुकरचिताव-
गुण्ठनाम्, नीलोत्पलस्थलीमिव निपतितसंध्यातपाम् । Kād. p. 21.

⁴ *Modern Painters*, Vol. III, Pt. IV, Chapter XII, 5, 6. London, 1856.

⁵ K. Subramania Aiyer, *Unity and Harmony in Sanskrit Literature*, Āryan Path, Vol. 23, 1952, p. 490.

best example of it. Bhavabhūti shows in his *Uttararāmacarita*, the rivers Tamasā and Muralā taking care of Sītā, and Vāsantī, the Goddess of forest, as her friend. Bāṇa has also established an intimate relationship between human beings and Nature. A beautiful example of it is the description of Jābālī's hermitage:

'In it the boys were clamorously studying (their lessons), and numerous parrots were noisily repeating the *Vaṣaṭkāra* sounds which they had constantly heard and caught. There numerous *Sārikā* birds were loudly reciting the *Subrahmanya* invocation . . . There the children of the ascetics were being licked by the leaf-like (i.e. long and soft) tongues of female deer . . . In it old and blind ascetics were being led out and brought in by tame monkeys by being led by their hands . . . In it the deer were digging up for the sages, different kinds of bulbs and roots, with the tips of their horns . . . There the fires were being fanned by the breeze of their broad wings by (wild) peacocks that had become quite familiar (i.e., tame)'.¹

In the description of *Divākaramitra*'s hermitage, in the *Harṣacarita*, we find animals, who had acquired knowledge, being long in company with sages, performing religious deeds. Thus, there, tame monkeys perform *chaitya* rites, highly devoted parrots teach *Abhidharmakośa*, *Sārikās* give instruction in religion, owls used to hear *Jātaka* stories and lions had become calm in nature. The cubs of lion are shown sitting beside *Divākaramitra*, the foremost-deers licking his foot and a young one of pigeon sitting on his left hand and eating rice.²

In Bāṇa's works, we also find nature responding to human demands. When *Mahāśvetā* goes under the trees, near the

¹ अध्ययनमुखरबटुजनम्, अनवरतश्रवणगृहीतवषट्कारवाचालशुककुलम्,
अनेकसारिकोद्बुध्यमाणसुब्रह्मप्यम्, - - - एणीजिह्वापल्लवोपलिह्य-
मानमुनिबालकम्, - - - परिचितशाखामृगकराकृष्टिनिष्कास्यमानप्रवेश्य-
मानजरदन्धतापसम्, - - - ऋषिजनार्थमेणकैविषाणशिखरोत्खन्यमान-
विविधकन्दमूलम्,—उपजातपरिचयैः कलापिभिः पक्षपुटपवनसंघुष्य-
माणमुनिहोमहृताशनम् - - "

Kād. pp. 85-87; Kāle's trans. pp. 51-52.

² Vide HC. VIII. p. 237.

temple, with a begging bowl in her hand, it is at once filled with fruits falling spontaneously in it, from off the trees.¹ It is the might of religious austerities that even non-sentient nature acts as a sentient being for persons, practising them. Such ideas are put in the mind of Candrāpīḍa by the poet.²

An example of nature's humanisation, is the description of a love quarrel between a parrot and a mainā in the Kādambarī. "Then there suddenly came, with hasty steps, a starling . . . followed by a parrot with a steady (lit. slow) gait, . . . and spoke angrily, Princess Kādambarī ! why do you not prevent this vile bird . . ."³ Vaiśampāyana, the parrot, also speaks like human beings and tells his story. The Goddess of the Nandana forest, who was 'gracefully supported with her hand by the Beauty of the month of Spring herself in bodily form', presents a bunch of Pārijāta blossoms to Puṇḍarīka.⁴

In Bāṇa's works Nature is also described as reflecting human feelings. Bāṇa's descriptions of sunset, moonrise, etc. are often delineated as reflecting human emotions. After Prabhākaravardhana's death, the sunset and morning that follow are depicted in utter grief.⁵ The evening of the day of Rājyaśrī's marriage is reflected with feelings suitable to that occasion.⁶ At the time of sunset, when Mahāśvetā's tale comes to an end, Bāṇa says that the Sun 'having given up the duties of the day, had his face hung down as if through sorrow, caused by his hearing Mahāśvetā's story'.⁷ Moon is also feeling sorry for Mahāśvetā : 'About this time arose the divine Moon, the crest-jewel of Śiva's mass of matted hair, imitating as it were the heart of Mahāśvetā with its central part burnt by the fire of sorrow, bearing as it were, the great sin of having caused the death of the young ascetic . . .'⁸ The sunshine appears to Mahāśvetā, who is herself in disunion, as a lady in separation :

¹ Kād. p. 290.

² Kād. p. 290.

³ Kād. pp. 402-403; Kāle's trans. p. 249.

⁴ Kād. p. 311; Kāle's trans. p. 196.

⁵ HC. V. pp. 159-71.

⁶ HC. IV. p. 145.

⁷ अत्रान्तरे च श्रुतमहाश्वेतावृत्तान्तोपजातशोक इव समुत्सृष्टदिवसव्यापारो
रविरपि - - - Kād. p. 368; Kāle's trans. p. 228.

⁸ Kād. p. 372; Kāle's trans. p. 231.

'When the solar orb hanging low over the horizon of the sky, was becoming reddish, as if my heart had bestowed on it a portion of its own rāga (redness or passion); when the beauty of the sunshine also full of love (red) and who was lying on (a couch of) lotuses, as if she were love-sick was becoming paler and (paler) . . .'.¹

(b) Other Descriptions:

Among descriptions other than those of nature, there are some very remarkable pictures of female beauty in Bāṇa's works. The elaborate descriptions of Kādambarī and Mahāśvetā, vividly present both the exceedingly beautiful Gandharva princesses before our mental vision. Then, there is the graphic description of the black-complexioned Cāṇḍāla maiden who is so highly attractive, that King Śūdraka starts blaming the Creator, who gave her birth in the family of untouchable Cāṇḍālas. Another well drawn picture of female beauty in the Kādambarī is that of Patralekhā. In the Harṣacarita, we find the lively portraits of Sarasvatī, Sāvitrī, Mālatī, Lakṣmī and Yaśovati. The beauty of Rājyaśrī is rather briefly described.

In describing the bewitching charm of Kādambarī, Bāṇa seems to have spent all his power of imagination. The beauty of her youthful personality has been described, from toe to head with a full command on poetic fancy. For example her lips, which were red like coral, are fancied as two waves rising in the ocean of Rāga, agitated by the wind of fresh youth. Her cheeks with a red transparent lustre had the appearance of a vessel made of rubies filled with wine. Her nose was as beautiful as the jewelled fiddle-stick of Rati's lute. By her eyes, which were a little red at the corners, as if through anger towards the ears, who had checked their further progress and which were as if like the Milky Ocean for the dwelling of the Lakṣmī (beauty) of her face, she desired to make the world of mortals full of glances. Her two eyebrows are conceived as the two lines of rut ('mada') of the elephant, in the form of her intoxicated youth. The red 'tilaka' mark made with the paint of Manaḥśilā, which she wore on her broad fore-head, is fancied as the heart of Cupid under the influence of love clung

to her face.¹ In this way, Bāṇa goes on describing all her limbs and the ornaments worn by her.

While the description of Kādambarī's beauty, which captivated the heart of Candrāpīḍa, is fascinating, the picture of Mahāśvetā is marked with serenity and purity. The description of her exceedingly white complexion is too long and laboured. To make the whiteness of her body perspicuous, Bāṇa has used many poetic fancies. Describing the white brilliance of her body, Bāṇa says : 'As her body was surrounded by (a halo of) exceedingly white brilliance, her limbs could only be seen indistinctly, as if she were seated inside a crystal house, or had immersed in a mixture of milk and water, or were veiled with a white piece of china-silk cloth, or transferréd (as a reflection) to the surface of a mirror, or hidden behind a bank of autumnal (i.e., white) clouds'.² But not only was Mahāśvetā's complexion white, she had also purified herself by practicing penance, therefore, Bāṇa chooses such Upamānas, which not only express her outward whiteness, but also allude to her sublimity, purity and austerity. Thus it is fancied, 'as if she were the purity of Pārvatī's mind, in an embodied form; or the embodied performance of Kārttikeya's vow of celibacy; or the splendour of the body of Śiva's bull, stationed there (from his body); . . . or the successful achievement of Brahmā's austerities, come down to the earth (from his celestial abode); . . . or the three Vedas, betaking to a forest-residence in grief for the overthrow of Dharma (Religion) in the Kali age; . . . or the embodied splendour of the spiritual contemplation of the

¹ अभिनवयौवनपवनक्षोभितस्य रागसागरस्यतरंगाभ्यामिवोद्गताभ्यां
विद्रुमलतालोहिताभ्यांघराभ्यां रक्तावदातस्वच्छकान्तिना च मदिरारस-
पूर्णमाणिक्यशुक्तिसंपुटच्छविना कपोलयुगलेन रतिपरिवादिनीरत्नकोण-
चारुणा नासावंशेन च विराजमानाम्, - - - तिलकबिन्दुना विद्यो-
तितललाटपट्टाम् - - - - -

Kād. pp. 389-90.

² अतिधवलप्रभापरिगतदेहतयास्फटिकगृहगतामिव - - - - अपरिस्फुट-
विभाज्यमानावयवाम् ।

Kād. p. 277; Kāle's trans. p. 177.

sages'.¹ But Baṇa's fertile imagination is not satisfied with only a few fancies and he goes on giving a long series of them for making the image appear more striking and more graphic. It seemed as if Mahāśvetā 'had sprung forth from the heart of Dharma or as if she were carved out of a conch, or extracted from a pearl . . . or, as if she were washed with the brushes made of moon's rays . . . or cleansed with molten silver, and so on.²

By the two pictures, which show Kādambarī in her mansion and Mahāśvetā in the temple of Śiva, Bāṇa has shown his capacity of delineating female beauty in contrasting circumstances. While, one wore a crest-jewel on her head, the other wore a pair of Śiva's feet made of jewels on which His name was engraved. While the forehead of one was decorated with a red 'tilaka', made of the paint of Manaḥsilā, the other's forehead was adorned with a 'tripuṇḍraka' mark made of ashes; while, one wore Kuṇḍalas and bracelets, etc., the other wore rosary of beads and Valkala, etc.; while one was full of passion (Rāga), the other was full of penance (Tapa); while the new youth of one was 'Unmada', which though she was not given to it, was possessing her as if it were under the influence of love³, the youth of the other was passionless (nirvikāra) and modest ('vinīta') which served her as a humble disciple, free from passion.⁴

A fine contrast to the picture of white complexioned Mahā-

¹ गौरीमनःशुद्धिमिव कृतदेहपरिग्रहाम्, कार्तिकेयकीमारव्रतक्रियामिव
मूर्तिमतीम्, - - - - पितामहतपःसिद्धिमिव महीतलमवतीर्णाम्, - - -
त्रयीमिव कलियुगध्वस्तधर्मशोकगृहीतवनवासाम्, - - - - देहवतीमिव
मुनिजनध्यानसंपदम्, - - - - Kād. p. 279; Kāle's trans. p. 177.

² धर्महृदयादिव विनिर्गताम्, शंखादिवोत्कीर्णाम्, मुक्ताफलादिवाकृष्टाम्,
- - - - इन्दुकरकूर्चकैरिवाक्षालिताम्, - - - - - रजतद्रवेणोव
निर्मृष्टाम् - - - - - इयत्तामिव धवलिम्नः ।

Kād. p. 280; Kāle's trans. p. 178.

अदत्तामपि मन्मथावेशपरवशेनेव गृह्यामाणा यौवनेन Kād. p. 387

and उन्मदयौवनकुंजरमदराजिभ्यां - - - Kad. p. 390.

⁴ यौवनेनापि स्वकालोपसर्पिणा निर्विकारेण विनीतेन *शिष्येणोद्योपास्य-
मानाम् । Kād. p. 283.

śvetā, is presented by Bāṇa, in his description of the dark coloured Cāṇḍāla-maiden. Her great loveliness is vividly portrayed by Bāṇa. 'She looked like a moving doll of Sapphires. Having her body clad in a dark cloak which hung down as far as her ankles, and wearing above (i e., over her head) a veil of red cloth, she looked like a place full of blue lotuses with evening sunlight fallen over it. Having her round cheek whitened by the hue of the Dantapatra ornament placed on one of her ears, she looked like the night whose face (early part) is illumined by the rays of the rising moon . . . She was goddess Laksmī darkened by the lustre of Viṣṇu's body enveloping her on account of her residence on his chest-region'.¹ Thus Bāṇa goes on describing the Cāṇḍāla maiden, comparing her with Rati, Kālindī, Kātyāyanī, etc. Further, he says that as her body was reddened by the lustre spreading upwards from the precious stones in her anklets, her body looked as if embraced by the god of Fire, who is partial to beauty, to refine her caste, falsifying the creator.² Truly, the only matter of sorrow was that like a formless thing, she was beyond touch and like a figure in a picture, she could only be seen.

The notable thing in these three pictures of female beauty is that monotony is carefully avoided in them. While it is the red colour, which is much used in the picture of Kādambarī, it is the white colour, which dominates in the picture of Mahāśvetā and the black and blue are the main colours in that of the Cāṇḍāla-kanyā. Though other colours are also filled in all the three pictures yet they are subordinate to these prominent colours, which bring a variety in them. The picture of Partralekhā, who was in her early youth, is very well depicted. 'She was veiled in a silk-cloth, red in colour like the indragopa

¹ सचारिणीमिवेन्द्रनीलमणिपुत्रिकाम्, गुल्फावलम्बिनीलकंचुकेनावच्छन्न-
शरीराम्, उपरिरेक्ताशुकरचितावगुण्ठनाम्, नीलोत्पलस्थलीमिव
निपतितसध्यातपाम्, एककर्णविसक्तदन्तपत्रप्रभाघवलितकपोलगण्डलाम्
- - - उरःस्थलनिवाससंक्रान्तनारायणदेहप्रभाश्यामलितामिव श्रियम् - - -

Kād. p. 21; Kāle's trans. p. 12.

² आर्षिजरेणोत्सर्पिणा नूपुरमणीनां प्रभाजालेन रंजितशरीरतया पादकेनेव
भगवता रूप एव पक्षपातिना प्रजापतिमप्रमाणीकुर्वता जातिसंशोधनाय-
मालिङ्गितदेहाम् ।

Kād. p. 22.

insect, and (thus) looked like the eastern quarter clothed in the morning sunshine . . . She seemed as if she were moonlight come down upon the earth, having left the lunar orb for fear of being obscured (i.e., eclipsed) by the planet Rāhu . . . her thin lower lip was darkened with the blackness imparted to it by her very much chewing the betel-roll; her nose was even, well rounded, and high; and her eyes were white like an expanded lotus'.¹

In the *Harṣacarita*, we have a vivid description of the Goddess Sarasvatī in the *Brahmaloka*, who had just left her childhood and was in the age of new youth. With a fly-flap held by her creeper-like arm, she was fanning the great father *Brahmā*. The jingling anklets of her feet are fancied by the poet as two disciples reciting loudly the 'padapāṭha' and the 'kramapāṭha'. Her left hand like a sprout was placed in sport, on her girdle, which tinkled like the sweet murmur of a group of love-sick *Kalahamsas*. Her body was made pure by a Brahmanical thread which, hanging down from her shoulder appeared like a coil of merits that had clung to her due to her always dwelling in the minds of the wise. She was adorned by her throbbing lips, which were red as if with the *alaktaka* dye from the feet of all the learnings (*Vidyās*) that had entered her mouth. One of her creeper-like eye-brows, was raised in a curve with contempt towards *Durvāsas*, who committed a mistake in singing a *Sāman*.²

- 1 शक्रगोपकालोहितरागेणांशुकेन रचितावगुण्ठनया सबालातपयेव पूर्वया ककुभा - - - ज्योत्स्नेव राहुग्रहग्रासभयादपहाय रजनिकरमण्डलं गामवतीर्णया, --- बहलताम्बूलकृष्णकान्धकारिताधरलेखया समसुवृत्त-तुंगनासिकया, विकसितपुण्डरीकलोचनया - - - कन्यया - - -

Kād. pp. 218-19; Kāle's trans. pp. 139-40.

- 2 किंचिदुन्मुक्तबालभावे भूपितनवयौवने नवे वयसि वर्तमाना, गृहीतचामर-प्रचलद्भुजलता पितामहमुपवीजयन्ती, - - - - शिष्यद्वयेनेव पदक्रममुखरेण नूपुरयुगलेन वाचालितचरणा, सलीलमुत्कलहंसकुलकलालापप्रलापिनि मेखलादाम्नि विन्यस्तवामहस्तकिसलया, विद्वन्मानसनिवासलग्नेन गुणकलापेनेवांसावलम्बिना ब्रह्मसूत्रेण पवित्रीकृतकाया, - - - - वदन-प्रविष्टसर्वविद्यालक्तकरसेनेव पाटलेन स्फुरता दशनच्छदेन विराजमाना, - - - तिर्यक्सावज्ञमुन्ममितैकभूलता - - -

HC. I. pp. 8-9.

The description of the Goddess Sāvitṛī is also marked with vivacity. She was wearing a garment made of the silken bark of the tree of heaven (Kalpadruma), and white as the mass of the foam of nectar. Her upper garment, made of lotus fibres, was tied in a Svastika knot between her lofty breasts. The courtyard (ajira) of her forehead was adorned with the three lines of ashes, which were like banners of triumph indicating her victory over the three worlds, by the power of her penance. Her Vaikakṣyaka robe consisted of a hermit's wrap (Yogapaṭṭaka), which was hanging down from her shoulder and was as white as the foam of nectar. In her left hand she had a crystal water-vessel and in her right hand, which was encircled with a rosary, she wore a ring made of conch-shell.¹

The most striking and elaborate description of highly ornamented female beauty in the Harṣacarita is that of Mālātī. Coming to the hermitage of the Goddess Sarasvatī, after having crossed the river Śoṇa, she looked as if under the guise of the halo of the lustre of her body, she was bringing with her all the clear water of Śoṇa. Like Gaurī on her lion, she was mounted on a big horse, the radiance of whose mane resembled with that of a bunch of blooming atimukta flowers. She had sportively placed her legs in the stirrups and the tinkle of her anklets was listened to by her horse with upraised ears. From her legs, which glowed with alaktaka dye and which were painted with saffron (kuṅkum) on the upper surface, a deep red brilliance was spreading at both sides, as if she was drawing forests of sprouting red Aśokas which had come to her with the desire of being kicked by her feet.² Then her tinkling girdle

¹ पीयूषफेनपटलपाण्डरं कल्पद्रुमदुकूलवल्कलं वसाना, बिसतन्तुमयेनां-
शुकेनोन्नतस्तनमव्यबद्धगात्रिकाग्रन्थिः, तपोबलनिर्जितत्रिभुवनजयपता-
काभिरिव तिसृभिर्भस्मपुण्ड्रकराजिभिर्विराजितललाटाजिरा, स्कन्धा-
वलम्बिना मुष्माफेनधवलेन तपःप्रभावकुण्डलीकृतेन गंगास्त्रोतसेव
योगपट्टकेन विरचितवैकक्ष्यका, सव्येन ब्रह्मोत्पत्तिपुण्डरीकमुकुलमिव
स्फटिककमण्डलुं करेण कलयन्ती, दक्षिणमक्षमाला - - - - HC. I. p. 10.

² तरलदेहप्रभावितानच्छलेनात्यच्छं सकलं शोणसलिलमिषानयन्ती,
स्फुटितातिमुक्तककुसुमस्तबकसमत्विषि सटाले महति मृगपताविव गौरी

(Continued on next page)

band, her fine white silken gown (kañcuka), her red petticoat, her pearl-necklace, her gold-bracelet and the tilaka of Kastūrī on her forehead etc., are all fancifully described. Mālatī was accompanied by her betel-box-bearer, who was as if made of flowers, for her long eyes were like a garland of kuvalayas, her lips were like pātal, her teeth were like the buds of kunda, her two arms were as tender as a wreath of Śirīṣa, her hands were delicate like lotus, her breath was as fragrant as bakula flower and the brilliance of her body was like the Campaka.¹

Bāṇa is equally successful in describing the forms of his female and male characters. Among his descriptions of male forms, we have various types of pictures. Kings, princes, sages, Munikumāras, Śābaras etc. are all successfully delineated by Bāṇa. Among pictures of kings we have those of Śūdraka, Tārāpīḍa and Harṣa. The elaborate description of Śūdraka, clearly shows him sitting on a stately couch, in the middle of thousands of Kings. His pose of sitting, dress features, ornaments and other decorations are vividly described. It is said: 'He wore a pair of silken garments, which were white like the foam of nectar, whose borders were decorated with couples of swans painted with the gorochanā dye, and whose ends fluttered in the breeze produced by the beautiful chowries (waved near him). As his chest was whitened with exceedingly fragrant sandal paste, with ornamental marks of saffron made over it, he looked like the (white) Kailāśa mountain with patches of the (reddish) morning sunlight fallen over it here and there'.² Describing his face Bāṇa says:

Continued from pre-page

तुरंगमे स्थिता, सलीलमुरोवधारोपितस्यतिर्यग्नुत्कर्णतुरगाकर्ण्यमाननू-
पुरपटुरगितस्यातिबहलेन पिण्डालक्तकेन पल्लवितस्य कुकुमपिञ्जित-
पृष्ठस्य चरणयुगलस्य प्रसरदिभरतिलोहितैः प्रभाप्रवाहैरुभयतस्ता-
उनदोद्दलोभागतानि किसलयितानि रक्ताशोकवनानीवाकर्षयन्ती - - -

HC. I. p. 31.

¹ HC. I. p. 33.

² अमृतफेनधवले गोरोचना लिखितहंसमिथुनसनाथपर्यन्ते चारुचामर-
वायुप्रनर्तितान्तदेशे दुकूलेवसानम्, अतिसुरभिचन्दनानुलेपनधवलितेरः -
स्थलम्, उपरिविन्यस्तकुकुमस्थासकमन्तरानिपतितबालातपच्छेदमिव
कैलासशिखरिणम् ।
Kād. pp. 17-18; Kāle's trans. p. 10.

'Lotuses hung down a little from his ears. His nose was high and his eyes were like fully opened lotuses. His forehead was broad like a belt of burnished gold; it was in shape, like the half-moon on the eighth day (of the lunar fortnight); ...'.¹ King Śūdraka, who wore on his head a fragrant wreath of Mālatī flower, is fancied as the western mountain with a group of stars fallen on its top at the time of dawn. As his body was made yellow-red by the radiance of his ornaments he looked as Cupid with the fire, produced from the third eye of Śiva, clung to his body'.²

Another vivid portrait is that of Harṣa. Bāṇa has described his hero with great interest. His complexion was fair like Karṇikāra flowers and his body was stout due to his doing exercise. He was a Brahmacārī and full of strength and beauty. By his feet, that were red (Aruna, i.e., the charioteer of Sūrya), by his thighs, that moved slowly and gracefully (Sugata, i.e., Buddha), by his wrists, that were hard like the weapon, thunderbolt (Vajrāyudha, i.e., Indra), by his shoulders, which were like that of a bull (Vṛṣa, i.e., Dharma); by his lips, that were bright (Bhāsvata, i.e., the sun); by his gracious glances, (Avalokita, i.e., Avalokiteśvara); by his face, which was like the Moon (Candra) and by his hair, that were black (Kṛṣṇa), it looked as if he was the incarnation of different Gods at one place.³

Bāṇa's descriptions of sages are marvellous. We have the life-like pictures of Jābāli, Durvāsas and that of the Bauddha Bhikṣu. Divākaramitra. Harīta and Puṇḍarīka are the sons of sages, vividly described. The extremely vivid picture of an old sage is that of the great sage Jābāli, shown sitting under a red

¹ ईषदालम्बिकर्णोत्पलम्, उन्नतघोणम्, उत्फुल्लपुण्डरीकनेत्रम्, अमल-
कलघोतपट्टदायतमष्टमीचन्द्रशकलाकारम् - - - ललाटदेशमुद्वहन्तम् ।

Kād. p. 18; Kāle's trans. p. 10.

² आमोदिमालतीकुसुमशेखरमुषसि शिखरपर्यस्ततारकापुजमिव पश्चिमो-
चलम्, आभरणप्रभापिशंगितांगतया लग्नहरहुताशमिव मकरध्वजम् ।

Kād. p. 18.

³ अरुणपादपल्लवेन सुगतमन्थरोरुणा वज्रायुधनिष्ठुरप्रकोष्ठपृष्ठेन
वृषस्कन्धेन भास्वद्बिम्बाधरेणप्रसन्नावलोकितेन चन्द्रमुखेन कृष्णकेशेन
वपुषा सर्वदेवतावतारमिवैकत्र दर्शयन्तम् ।

HC. II. pp. 71-72.

Aśoka tree, which stood in the centre of his hermitage, and surrounded by other great sages. Jābāli was very old and the effect of old age on his body is described in many ways. He was adorned with long matted locks which were white and which 'looked as though they were the (victorious) flags of (i.e., proclaiming) his religious merit, raised high, on his having conquered all the sages by his penance and which looked as though they were the ropes of holy merit, collected (by him) in order (to be able) to ascend to heaven (lit., the world of gods), and which (also) appeared as though they were the sprouting bunches of the flowers of the tree of his holy merit that had grown to a very great height'.¹ Jābāli wore a 'tripuṇḍraka' mark on his forehead made with ashes and due to his being very old, his skin was loose and his flabby eye-brows were hanging on his eyes. As his mouth was always open, for he continuously repeated the syllables of Vedic mantras, the white rays of his teeth were spreading over the front part of his body. His cheeks had sunk inside and his chin and nose looked out-standing on his face. The pupil of his eyes were a little raised and the hair of his eye-lashes were falling. His ears were blocked by long hairs growing inside them and his long beard was hanging low as far as his navel. The veins of his throat were visible and the bones of his body had become prominent. All such minute details are given by Bāṇa and while expressing some of these, he has imagined wonderful poetic fancies. Thus the white and pure body of the sage Jābāli, in which bones are visible and which wore a sacred thread (Yajñopavīta) hanging from the shoulder, is fancied as the stream of the Ganges in which waves are produced by wind and in which lotus-fibres are floating.² Then, his rosary, his bark-garment, his gourd, etc., are described.

The description of Hārīta is also graphic. As he is young, the lustre of his body is conceived as yellow-white on account of

¹ आयामिनीभिः पलितपाण्डुराभिस्तपसा विजित्य मुनिजनमखिलं
धर्मपताकाभिरिवोच्छिताभिरमरलोकमारोढु पुण्यरज्जुभिरिवोपसंगृहीता-
भिरतिदूरप्रवृद्धस्य पुण्यतरोः कुसुममञ्जरीभिरिवोद्गताभिर्जयभिरु-
पशोभितम् ।
Kād. p. 91; Kāle's trans. p. 56.

• Kād. p. 93.

which he looked as if he was made out of lightening or as if his body was smeared with molten gold.¹ While both the descriptions of Jābāli and Hārīta show the sages in their calm and serene form, the picture of the great sage Durvāsas presents his angry figure.² Puṇḍarīka is, however, described in a different setting. Much stress is laid upon his exceeding beauty, which captivated the heart of Mahāśvetā. He appeared as if he was Vasanta, practising penance, being plunged in sorrow for Cupid, who was burnt by the fire (produced from the third eye) of Śiva. By the yellow lustre of his body he had made the forest tawney and was making that region as if full of gold. His eyes were so long and charming that it seemed as though he possessed a weaved garland made of eyes and as though all the deer had given him a part of the beauty of their own eyes. His face, on which a beard had not appeared, looked like a young lotus, which was not surrounded by a row of bees. The sacred Yajñopavīta thread, which he wore, is fancied as the string of Cupid's bow, coiled in that form or a fibre of a lotus-plant grown in the lake of his austerity. He was as though the ornament of Brahmacarya, the youth of Dharma and the grace of Sarasvatī and so on.³ Bāṇa goes on giving all sort of details, until a true picture of Pundarīka is drawn in the mind of the reader.

Besides these, the pictures of Dadhīca, Bhairavācārya, Kumāragupta, Mādhavagupta and Sirmhanāda, in the Harṣacarita, are marked with vivacity. Bhaṇḍi, the eight year old boy, is well described. But the most notable pictures are those of the Śabara commander Mātanga and of the Draviḍa ascetic in the Kādambarī and that of the disciple of Bhairavācārya in the Harṣacarita. These pictures testify to Bāṇa's wonderful power of depicting any type of man with full vividness. Not only is he interested in delineating kings, great sages, and other stately personages, he has also a liking for describing ordinary persons. The description of the Śabara youth, Mātanga, coming just after hunting, is marked with reality. By the brilliance of his body which was dark like blue lotuses, it appeared as if he was

¹ Kād. p. 78.

² HC. I. pp. 9-10.

³ Kād. pp. 299, 302.

filling the forest with the waters of Yamunā river. His hair curled at the end and hanging over his shoulders, his forehead, his long nose, the jewel, found in the hood of a snake, which he wore in one of his ears, his body, smeared with black fragrant 'mada' taken from the temples of recently-killed elephants, on which bees were hovering, his reddish glances, his long arms hanging as far as his knees, his wide chest, besprinkled with drops of blood and covered with perspiration, his belly, reduced due to hard labour and his red garment, etc., are all elaborately described.¹ The lively description of the disciple of Bhairavācārya, clearly draws before our eyes a picture of a tall 'parivrājaka', with long arms, broad forehead marked with deep wrinkles, cheeks sunk inward due to lack of flesh, yellowish eyes ruddy as drops of wine, a slightly curved nose, rows of prominent teeth like the seed of gourd, lips loose like the lower lip of a horse, face having a long chin. What he held in his hands also becomes evident to our eyes. In his left hand he was holding one end of a bamboo stick, placed on his shoulder, at the other end of which were hanging things, such as a wallet, the opening of which was fastened with a rope made of hair, a sieve for sifting soil, a kopīn, a begging bowl, a kamaṇḍalu, a pair of wooden shoes, etc. In his right hand, he had a mat made of cane.²

The picture of the old Draviḍa ascetic in the Kādambarī, is a fine illustration of Bāṇa's great power of description. He sketches a lively portrait of the old ascetic, with big jutting veins in his body, which looked as if they were clusters of 'godhas', lizards and chameleons that had ascended on his body, mistaking it for a burnt stump of tree. The marks of small-pox on his body, his hair, which had grown on his ears, the tumour on his forehead, caused by his constantly falling on the feet of Caṇḍikā, his one eye destroyed by the magic collyrium given to him by an imposter, his other eye, in which he carefully applied collyrium three times a day due to which his wooden pencil had become thin, his ears which had become hard and flat due to the blows given to them by persons under the influence of ghosts, rushing towards him, when he used to

¹ Kād. pp. 64-66.

² HC. III. pp. 101-102.

strike them with mustard seeds, which were consecrated many times with mantras, his awkward playing on guitar, his singing, dancing and many other striking details are given.¹

Other laboured descriptions in the *Kādambarī* are those of Ujjayinī, King Tārāpīḍa's mansion, the Kumārīpura on the Hemakūṭa and the temple of Caṇḍikā. The description of Ujjayinī vividly presents before us the capital of king Tārāpīḍa encircled by a deep ditch full of water and surrounded by a white-washed rampart, whose turrets kissed the sky. Its market-roads full of conches, pearls, corals etc., its picture-galleries, containing the pictures of gods, demons, siddhas, etc., its crossings which were adorned with temples, having gold-kalasa and white flags, its suburbs with lakes and gardens are vividly described. Its thousands of tanks, which were beautiful on account of full-blown lotuses, the interiors of which were whitened with white full-blown water-lilies and which were lovely with fish seen in them, looked as though they were the thousand eyes of Indra, which are as charming as full-blown lotuses, the surface of which is white like full-bloomed water-lilies, and which are lovely on account of their winkless glances.²

The descriptions found in Bāṇa's works plainly exhibit his wonderful power of minute observation and his vast knowledge. He was a widely travelled man, who had carefully observed different aspects of life and nature. Whether he describes a king or a saint, a mansion or a hermitage, a princess or a love-messenger, a goddess or her attendant, he gives a perfect picture. As Bāṇa writes in ornamental style his descriptions are not made directly in a natural way like those of Kālidāsa. No doubt the descriptions of Kālidāsa are also decorated but the figures of speech used in them help in making the scene more perceptible. Bāṇa, on the other hand, is a lover of 'Vācītrya' and accordingly his descriptions are highly embellished. His fondness to produce magic and marvel is so great that he often gives such poetical fancies which instead of vivifying a scene make it absolutely grotesque. The reality of his scenes is often marred by poetic exaggeration, which he

¹ Kād. pp. 459-463.

² Kād. pp. 109-11.

frequently uses. Thus describing Sthāṇvīśvara, when he says that it was filled with the sound of hundreds of rivers, one cannot believe him. Similarly, a peacock fanning the fire with its wings, seems hyperbolic. The lustre of the human body and of different ornaments is always exaggeratedly described by Bāṇa. But all these exaggerations and other figures, used by Bāṇa in his descriptions, do not hide the reality of his scenes. Being a close observer of nature and other things he cannot finish a description unless he has shown a real picture of the scene. Though greatly decorated his pictures are true and life-like. Each and every minute detail is given and colours are also brought out. On the basis of these descriptions fine paintings can be easily prepared and some have been already prepared.

Neglect of proportion may often be seen in Bāṇa's descriptions. As already mentioned by us, it is one of his great defects, due to which, the flow of the story is interrupted. Sometimes he over-elaborates the details of a picture, e.g., while describing Mahāśvetā, he dwells too long upon the whiteness of her complexion. The description of the royal residence (of Tārāpīḍa) is described in 93 lines which along with other 4 lines make one sentence. In the first Ucchvāsa of the Harsacarita, Mālatī, who is only a love-messenger, is described in detail. But in spite of this fault, Bāṇa's descriptions are unique in themselves and we can proclaim that such 'wonderful word pictures' are but rare in the world's literature.

CHAPTER V

THE STYLE AND LANGUAGE OF BANABHATTA

1. *His Style :*

The style of the early prose works in Sanskrit, is characterised by direct and straightforward expressions and simple sentences but later, it gave place to an ornate style full of figures of speech, intricate compounds and lengthy sentences, where single words are overloaded with a series of adjectives and epithets. In the past, poetry was appreciated, as its metrical form, besides catering to the taste of scholars, was also helpful to memory. To meet the trend of times, prose-writers tried to produce the charm of poetry in prose. The result was that an ornate prose style came into being, which being poetical in nature became known as Gadya-kāvya or Prose-poetry. The quality known as 'Ojas', which consists of the excessive use of compounds, came to be regarded as the very life of prose.¹ We find this style used as early as 150 A.D. in the Girnar Rock Inscription of Rudradāman and it attained its peak in the works of Subandhu and Bāṇabhaṭṭa.

In an introductory verse to Harṣacarita, Bāṇa expresses his views on the ideal merits of Kāvya:

नवोऽर्थो जातिरग्राम्या श्लेषोऽक्लिष्टः स्फुटो रसः ।
विकटाक्षरबन्धश्च कृत्स्नमेकत्र दुष्करम् ॥८॥

(HC. I. 8).

He has tried his best to follow this ideal in his works and has succeeded in his attempts. He deals with a subject matter, which he makes altogether new by his high imaginative power;

¹ Kāvyaadarśa, I, 30.

his use of *Svabhāvokti* is not ordinary; he uses puns that are not highly complicated; the sentiment is clearly expressed in his works and the words are well-tied in close contact.

According to Bāṇa, novelty and originality are the essential qualities of a great author's style.¹ He seems to be very displeased with poetasters and plagiarists², and emphasises again and again, the importance of novelty in a work.³ At one place, he says that the expression of novel ideas and new meanings through various syllables is a distinct feature of a master poet's prose-writing.⁴ Besides novelty, Bāṇa lays special stress on a fine arrangement of words. He says that the work of Haricandra shines like a king, on account of its bright and attractive arrangement of words and fine order of syllables.⁵ At another place, Bāṇa says that an *Ākhyāyikā* is elegant, due to its easy intelligibility, and is rendered charming with the use of words, which exactly express the meaning that the poet desires to convey and which are brilliant on account of a fine arrangement of syllables.⁶ The above views of Bāṇa describe some characteristics of his own style. Being a lover of novelty, he introduces in his works, a style that is unique and that is of a very high standard. It is his peculiar style that has made his

- 1 सन्ति श्वान श्वासख्या जातिभाजो गृहे गृहे ।
उत्पादका न बहवः कवयः शरभा इव ॥ HC. I. 5.
- 2 प्रायः कुकवयो लोके रागाधिष्ठितदृष्टयः ।
कोकिला इव जायन्ते वाचालाः कामकारिणः ॥ HC. I. 4.
and
अन्यवर्णपरावृत्त्या बन्धचिह्ननिगूहनैः ।
अनाख्यातः सतां मध्ये कविश्चौरोविभाव्यते ॥ HC. I. 6.
- 3 Cf. कथा जनस्याभिनवा वधूरिव Kād. verse 8.
Cf. also - - नवैः पदार्थैरुपपादिताः कथाः Kād. verse 9.
- 4 उत्कृष्टकविगद्यमिव विविधवर्णश्रृणिप्रतिपाद्यमानाभिनवार्थसंचयम्
Kād. p. 197.
- 5 पदबन्धोज्ज्वलो हारी कृतवर्णक्रमस्थितिः ।
भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते । HC. I. 12.
- 6 सुखप्रबोधललिता सुवर्णघटनोज्ज्वलैः ।
शब्दैराख्यायिका भाति शय्येव प्रतिपादकैः ॥ * HC. I. 20.

works extraordinarily attractive and, highly popular among Paṇḍits.

The chief attraction of Bāṇa's style is that it is grand and majestic. It abounds in lengthy epithets, in laboured sentences, compound form, and involved constructions. Bāṇa loves to write long compounds with alliterative words creating a jingling sound. Specially, in his descriptions, we always come across a long series of epithets, with similar endings, which endow his style with a musical cadence.¹ Loaded with all the epithets the sentences of Bāṇa flow in a dignified manner. His arrangement of words is very fine and the phrases go on rolling one after the other, with special rhythm. Every word is so well set in the frame of sentences, that a synonym can hardly be used without a change in effect. Thus, in the expression 'ibhakalabhakollūna pallavavellitavalayaiḥ', introducing the word 'hasti' in the place of 'ibha' or 'kisalaya' in place of 'pallava' will utterly destroy the effect.

The next characteristic of Bāṇa's style is that it is highly ornamented with various figures of speech. Bāṇa is specially fond of using pun, which has endowed his style with 'Vakratā' or a crooked way of expression. The style, in which 'Vakratā' prevails, is called the 'Vicitra Mārga' by Kuntaka and Bāṇa is mentioned by him as its best representative.² The ancient poets preferred to express a thing in a natural and ordinary way and hence Svabhāvokti dominated over their works. But later on, poets were attracted towards Vakrokti, which was a deviation from the ordinary matter of fact mode of expression. Bhāmaha speaks of it in his Kāvya-lamkāra.³ Bāṇa also says, in his Kādambarī, that the people of Ujjayinī are skilled in Vakrokti.⁴ At another place, the parrot Parihāsa refers to the skill of the starling called Kāḷindī in Vakrokti⁵. Daṇḍin refers

¹ Vide the lines anati-dūram etc. quoted on pp. 260-61 of this thesis.

² अथ गुणोदाहरणानि --- तथैव च विचित्रवक्रकृतवविजृम्भित हर्षचरिते प्राचुर्येण वाणभट्टस्य विभाव्यते - - -

Vakroktijīva, ed. Dr. Nagendra, Delhi, 1955. pp. 155-56; for Vicitra Mārga vide chapter I, verses 34-43.

³ Kāvya-lamkāra, I. 36.

⁴ वक्रोक्तिनिपुणेन - - - विलासिजनेनाधिष्ठिता

Kād. pp. 113-14.

⁵ एषापि बुध्यत एवैतावतीर्वक्रोक्तीः

Kād. p. 405.

to Vakrokti in his Kāvyaḍarśa.¹ Later the tendency for Vakrokti increased to such an extent that Kuntaka declared it as the essence of poetry.² Vakrokti is generally based on pun in the use of which Bāṇa excels. Kavirāja, the author of Rāghava-pāṇḍaviya, praises Bāṇa's clever use of Vakrokti.³

Another remarkable feature of Bāṇa's style, is his untiring effort to give each and every possible detail. He possesses a wonderfully rich power of imagination and whenever he gets a chance to display its wonders, he never misses it. We have seen in his descriptions, how he often tires the reader, by giving wearisome details and how his long descriptions obstruct the natural development of his theme. The delicate thread of the story is often lost in superfluous details and the poor reader has to wander here and there, to find it out. But these details, when not exceeded in limits through flights of fancy, compel the reader to praise the poet's power of minute observation and fine word painting.

The style which is prominently used in Bāṇa's works is Pāñcālī. This style is characterised with sweetness (Mādhurya) and tenderness (Saukumārya). Vāmana defines it⁴ as:

‘माधुर्यसौकुमार्योपपन्ना पाचाली’

The composition, written in the Pāñcālī style, contains compounds of five or six words. Bhoja, in his Sarasvatī-kaṇṭhā-bharaṇa⁵, says:

समस्तपञ्चषपदामोजः कान्तिविवर्जिताम् ।

मधुरासुकुमाराञ्च पांचाली कवयो विदुः ॥

¹ श्लेषः सर्वासु पुष्पाति प्रायो वक्रोक्तिषु श्रियम् ।

भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्मयम् । Kāvyaḍarśa. II, 362.

² उभावेतालंकार्यो तयोः पुनरलकृतिः ।

वक्रोक्तिरेव वैदग्ध्यभङ्गीभणिति ॥

Vakroktijivita, I, II.

³ सुबन्धुर्बाणभट्टश्च कविराज इति त्रयः ।

वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥ Rāghavapāṇḍaviya, I. 41.

⁴ Kāvyaśāstrakārasūtravṛtti 1, 2, 13.

⁵ Sarasvatikaṇṭhābharaṇa, 2, 30.

(Continued on next page)

According to Rājaśekhara, the Pāñcālī style consists of short compounds, a little alliteration and an indicative meaning:

यत् - - - ईषदसमासं ईषदनुप्रासमुपचारगर्भञ्च जगाद सा पांचाली
रीतिः ।¹

Bāṇa is a master of acknowledged skill in the use of Pāñcālī style. It is said that the Pāñcālī style is that in which sound and sense are used in equal balance and in perfect harmony and it is practised in the writings of Śīlābhaṭṭārikā and Bāṇa.² There is no doubt that Bāṇa excels in the use of the Pāñcālī style. Sweetness (Mādhurya) pervades his elegant Pāñcālī style. Neither is it a pomp of bombastic words nor merely that of word sense. In one of the introductory verses³ to Harṣacarita, Bāṇa says:

श्लेषप्रायमुदीच्येषु प्रतीच्येष्वर्थमात्रकम् ।
उत्प्रेक्षा दाक्षिणात्येषु गौडेष्वक्षरडम्बरम् ॥

‘In the North, plays on words are mainly admired, in the West, it is only the sense; in the South, it is poetical fancy; in Gauḍa, pomp of syllables’.⁴

Bāṇa has made a successful attempt to retain both, the

Continued from pre-page

The Pāñcālī is defined in the Agnipurāṇa as follows:

उपचारयुता मृद्वी पांचाली ह्रस्वविग्रहा

Rudrata prescribes compounds of only two or three words in the Pāñcālī:

द्वित्रिपदा पांचाली लाटीया पञ्च सप्त वा यावत् ।

शब्दाः समासवन्तो भवति यथाशक्ति गौडीया ॥

Kāvyālaṅkāra, 2, 5.

¹ Kāvyamīmāṃsā, Patna ed., 1954, p. 19.

² शब्दार्थयोः समो गुम्फः पांचालीरीतिरिष्यते ।

शीलाभट्टारिका वाचि बाणोक्तिषु, च सा यदि ॥

Quoted in P.V. Kane's Introd. to Kād., p. XXIV. The verse is found in the Sūktimuktāvalī of Jalhaṇa; Vide JBBRAS, Vol. XVII, Pt. I, p. 60, verse 27.

³ HC. I. 7.

⁴ C. and T. p. 2.

gravity of words and their meaning. Here are some examples showing his patent style:

- (a) ततः क्रमेण ध्रुवप्रवृत्ता धर्मधेनुमिवाधोधावमानधवलपयोधराम्,
उद्धुरध्वनिमन्धकमथनमौलिमालतीमालिकाम्, आलीयमानबालखिल्यरो-
धसमरुन्धती धौततारवत्वचम्, त्वगत्तुगतरंगतरत्तरलतरतारतारकाम्,
तापसवितीर्णतरलतिलोदकपुलकितपुलिनाम् - - - निर्मोकमुक्तिमिव
गगनोरगस्य, लीलाललाटिकामिव त्रिविष्टपविटस्य,—नेमिमिव कृत-
युगस्य, सप्तसागरराजमहिषीं मन्दाकिनीमनुसरन्ती मर्त्यलोकमवततार ।
(HC. I. pp. 18-19).

- (b) अथ चन्द्रापीडः समभ्रममुत्थायागच्छन्तीम् अल्पसखीजनपरिवृताम्,
अपनीताशेषराजचिह्नाम्, इतरामिवेकावलीमात्राभरणाम्, अच्छाच्छेन
चन्दनरसेन घवलीकृततनुलताम्, एककर्णाविसक्तदन्तपत्राम्, इन्दुकला-
कलिकाकोमलं कर्णपूरीकृत कुमुददल दधानाम्, - - - मदलेखया
दत्तहस्तावलम्बा कादम्बरीमपश्यत् । (Kād. p. 423).

- (c) एकस्मिंश्च प्रदेशे भटिति वनानिलेनोपनीतम्, निर्भरविकसितेऽपि
काननेऽभिभूतान्यकुसुमपरिमल विसर्पन्तम्, अनिसुरभितयानुलिम्पन्तमिव
तर्पयन्तमिव पूरयन्तमिव घ्राणेन्द्रियम्, - - - अमानुषलोकोचित-
कुसुमगन्धमभ्यजिघ्रम् । (Kād. p. 299).

Bāṇa is not bound with one style only. He changes it to suit a particular occasion. Gaudī Riti, which consists of compactness of structure (gāḍhabandhatva) gained through long compounds, harsh syllables, conjunct consonants and alliteration, etc., is often found used on suitable occasions in the works of Bāṇa. This style is associated with the merit (guṇa) called vigour (Ojas).¹ Very long and intricate compounds employing harsh consonants, are used by Bāṇa, to bring out

¹ ओजः कान्तिमती गौडीया Kāvyaśāstrakārasūtravṛtti, I, 2. 12.

On the above Sūtra the Vṛtti reads:

माधुर्यं सौकुमार्योर्भावात् समासबहुला अत्युत्करणपदा च ।

Ojas is defined as गाढपदबन्धत्वमोजः Ibid., I. 1. 5.

Mammaṭa says: ओजः प्रकाशकैस्तैस्तु परुषा

K. P. ix.

Rājaśekhara, in his Kāvya-mīmāṃsā, says:

यत् - - - समासवदनुप्रासवद्योगवृत्तिपरम्परागर्भं जगाद सा गौडीया रीतिः ।

p. 19. in the ed. cited above.

the merit of vigour (Ojas). There are many remarkable specimens of this style in the works of Bāṇa, of which one may be quoted here:

चामीकरपत्राङ्कुरकर्णपूरकविघट्टमानवाचालवालपाशैश्चोष्णीषपट्टाव -
ष्टब्धकर्णोत्पलनालैश्च - - - पुनश्चञ्चच्चामरकिर्मीरकार्दरंगचर्म
मण्डलमण्डनोद्गीयमानचटुलडामरचारभटभरितभुवनान्तरैः, आस्कन्द-
त्काम्बोज वाजिशत शिजानजातरूपायानरवमुखरितदिङ्मुखैश्च
निर्दयप्रहृतलम्बापटहशतपदुरवबधिरकृतश्रवणविवरैः, उद्धोष्यमाण-
राजभिः - - - राजभिरापुपूरे राजद्वारम् ।¹

Sometimes, to keep step with word sense, Bāṇa uses simple and lucid sentences with direct and forcible words and herein lies the grandeur of his style. At such places, the fine and lucid 'Vaidarbha' mode of expression makes its appearance. The grandiosity of long compounds and alliterations² and all verbal jugglery is carefully avoided at such places. Note the delicate choice of words in the following illustrations:

(a) न परिचयं रक्षति । नाभिजनमीक्षते । न रूपमालोकयते । न कुल-
क्रममनुवर्तते । न शीलं पश्यति । (Kād. p. 226).

(b) त्वरितगमने, मामपि प्रतिपालय । - - - मूढे, चन्द्रलेखामुपाहर
- - - उत्सर्पय पापे, कपोलदोलायितं कर्णपल्लवम् । - - -
अतिकोपने, पुरतो भव । (Kād. pp. 185-186).

The merit of perspicuity (Prasāda) can be seen in the above quoted passages. Thus it is obvious that Bāṇa uses all the three styles in his works. The Pāñcālī, however, predominates in them.

Bāṇa's prose works present all the four varieties of prose: the Mukṭaka, the Vṛttagandhi, the Cūrṇa and the Utkalikāp-rāya. The Mukṭaka prose is found where there are no compounds.³ Bāṇa often writes compoundless prose, when he gives

¹ HC. VII. p. 207.

² यत् - - - - - स्थानानुप्रासवदसमासं योगवृत्तिगर्भञ्च जगाद सा
वैदर्भी रीतिः । K.M., ed. cit. above. p. 21.

³ 'आद्यं समासरहितम्' Sāhityadarpaṇa, 6, 332.

the words uttered by a person, under the powerful influence of some emotion, to show its intensity. This variety of prose can be seen in the loud wailings of Mahāśvetā and Kapiñjala:

- (a) प्रसीद । सकृदप्यालप । - - - आर्तास्मि । भक्तास्मि । अनुरक्तास्मि ।
- - कथं न त्वं जातः, न विनयः, न बन्धुवर्गः, न परलोकः ।
(Kād. pp. 352-53).

- (b) हा हतोऽस्मि । हा दग्धोऽस्मि । हा वंचितोऽस्मि । हा किमिदमा-
पतितम् । किं वृत्तम् । उत्सन्नोऽस्मि । (Kād. p. 347)

The Vṛttagandhi type of prose is seen in the passages, which contain the part of a metre.¹ It is seldom used by Bāṇa in his works. An example is:

‘अपहरति च वात्येव शुष्कपत्रं’ (Kād. p. 222).

In the above, we see a foot of Candrikā metre.

We come across the Cūrṇa type of prose, where short compounds and soft and sweet words are used.² For instance:

सखे पुण्डरीक, नैतदनुरूपं भवतः । क्षुद्रजनक्षुण्ण एष मार्गः । धैर्यघना
हि साधवः । किं यः कश्चन प्राकृत इव विकलवीभवन्तमात्मानं न
रूणात्सि । (Kād. p. 313).

The Utkalikāprāya prose consists of long compounds.³ The main bulk of Bāṇa's prose works, consists of this type of prose. Vāmana also quotes a phrase from the Kādambarī, to illustrate the Utkalikā type of prose.⁴

A notable feature of Bāṇa's style is that frightfully vast and

¹ ‘वृत्तभागयुतपरम्’ Sāhityadarpaṇa, 6, 332.

² ‘तुर्यं चाल्पसमासकम्’ Ibid.

Vāmana says:

‘अनाविद्धललितपदं चूर्णम्’ । Kāvyaśāstrakārasūtravṛtti, I, 3, 24.

³ अन्यदीर्घसमासाढ्यम् Sāhityadarpaṇa, 6, 332.

⁴ कुलिशशिखरखरनखर etc. (Wide infra p. 354).

Kāvya Sū. Vr., I, 3, 25.

laboured sentences are always followed by brief and easy ones. Even in one long sentence, we find long and short compounds existing side by side. The descriptions are often started with long-compound-epithets with the purpose of giving a full graphic sketch. When this purpose is fulfilled, the shorter epithets are used and the description always ends, either in short compounds or in compoundless prose. This procedure can be witnessed in his huge descriptions, like that of the Vindhya forest¹, of the hermitage of Jābāli and of Jābāli himself, of Ujjayinī, of the royal mansion, of Kādambarī, of King Harṣa, of the elephant Darpaśāta etc. We have already mentioned that in the beginning of these descriptions, Bāṇa often employs Svabhāvokti, then, Upamā and Utprekṣā and in the end, Śleṣa, Virodha or Parisaṅkhyā.

Bāṇa is charged for his over-embellished, difficult and pompous style. The undue length and the involved construction of his sentences and the out-of-the-way words he uses puzzle the reader. His sentences sometimes cover pages. It is only after reading a long series of epithets that the reader arrives at the verb and it is only then that he can make out the sense of all that he has read. Then, there is all the verbal jugglery, to understand which, is not an easy task. Bāṇa's Vakroktis, puns and use of rare words make his work all the more difficult at many places. In fact, his works are meant for scholars and not for the commoner. One can hardly proceed through Bāṇa's works, without the help of a dictionary and a grammar and without consulting the commentaries. Peterson observes: '... our book bristles with passages which would be cumbrous and tedious, if the words were to be taken in their apparent sense, instead of bearing, as they do, a hidden meaning, to find out which, is the reader's painful task. The conscious search

¹ The description of the Vindhya forest starts:

अस्ति पूर्वापरजलनिधिवेलावलग्न्या मध्यदेशालंकारभूता मेखलेव भुवः,
वनकरिकुलमदजलसेकसंवर्धितैरतिविकचवल्कुसुमनिकरमत्युच्चतया तार-
कगणमिव शिखरप्रदेशसंलग्नमुद्वहद्भिः पादपरूपशोभिता - -

Then come shorter epithets: क्वचिन्मत्तेव कोकिलकुलप्रलापिनि, क्वचि-
दुन्मत्तेव वायुवेगकृततालशब्दा and the description ends in क्रूरसत्त्वापि
मुनिजनसेविता, पुष्पवत्यपि पवित्रा विन्ध्याटवी नाम ।

for double meaning, that, to please, should wear at least the appearances of having come unsought, must always be fatal to literary excellence'.¹

Another trait of Bāṇa's style. is the excessive use of ornamentation. The reader has to face a series of similes, poetic fancies, alliterations, hyperboles, etc. All this bombast and grandiloquence in his style makes it unpopular among modern readers. Bāṇa's fondness for giving each and every detail of an object tires the reader. This tendency for over-elaboration is one of the main defects of his style. In the words of S.K. De: 'But the censure is just that Bāṇa allows no topic to pass until he can squeeze no more out of it. Whether in description or in speeches of lamentation and exhortation, no possible detail is missed, no existing variety of synonymous epithets omitted, no romantic symbolism and conceit overlooked, nor any brilliant rhetorical device ignored'.²

The following criticism of Bāṇa's style by Weber has been largely quoted: '. . . the verb is kept back to the second, third, fourth, nay, once to the sixth page, and all the interval is filled with epithets and epithets to these epithets: moreover, these epithets frequently consist of compounds extending over more than one line: in short, Bāṇa's prose is an Indian wood, where all progress is rendered impossible by the undergrowth until the traveller cuts out a path for himself, and where, even then, he has to reckon with malicious wild beasts in the shape of unknown words that affright him'.³ This criticism is true to an extent but if judged from the view-point of Bāṇa's times, this charge on him loses considerable force. In order to appreciate Bāṇa's works, we have to consider the conditions under which they were composed and the environments in which Bāṇa himself flourished. We have the Vāsavadattā of Subandhu before us, which represents how far artificiality dominated prose-poetry, in those days. Bāṇa's style is, however, more limpid and graceful than that of Subandhu. Difficult passages are not too many to horrify the reader to any serious extent. Bāṇa inserts short and easy passages in between the long and laboured ones to avoid

¹ Peterson's Introduction to Kādambarī, p. 36.

² HSL. p. 233.

³ Quoted in Peterson's Introd. to the Kād., p. 37.

undue burden on the mind of the reader. Even in his long sentences, we find shorter and easier words inserted between the unusually long and difficult compound words to provide a brief respite to the reader.¹ Bāṇa skilfully changes his style according to the subject. If he uses long compound words in his descriptions, he uses short and simple words at the time of conversation.² If he uses complicated phrases at the time of delineating the sentiment of heroism³ or anger, he uses short and pithy sentences at the time of delineating love in separation and pathos.⁴ Thus the monotony in his diction is avoided to a certain extent. Winternitz says: 'It must be remarked that the monsters in the form of words and the frightful passages are regularly and repeatedly intercepted by quite brief passages, in easy and unaffected style. Though the reading of the fiction may be tedious to us, it must indeed be granted that for the Indian reader, presuming that he is well acquainted with Sanskrit, the work has its charms'.⁵

Frequent reference to mythology, which is one of the main characteristics of Bāṇa's style, has made his works rather difficult for the common reader. But it is no fault of Bāṇa. He was a highly learned man and he wrote for the highly educated and cultured circles. The learned people of his time must have highly appreciated this trait of his style. Persons who are fully acquainted with Indian mythology, to-day also, take special delight in Bāṇa's works and commend Bāṇa's vast knowledge.

2. *His Command Over Sanskrit Language:*

Bāṇa displays a complete mastery over the Sanskrit language. This language has its own merits, and when handled by a master-poet like Bāṇa, no wonder that it casts a spell on the reader. The first thing is, that if carefully manipulated, it has a wonderful capacity of producing rhythm and melody. Its second peculiarity is, that it has a power of expressing much in a few

¹ Vide the description of Ujjayinī pp. 109-16.

² Cf. Kād. pp. 185-88; p. 323; p. 419; HC. I. p. 25; VII, p. 210; III, pp. 246-48; p. 253.

³ HC, VII. pp. 204-205.

⁴ Kād. p. 315.

⁵ As quoted by H.R. Karnik and V.D. Gangal in their Introd. to Kād. (op. cit.), p. xxix.

words. Compounds are responsible for this conciseness. One long sentence in Sanskrit has to be translated in many sentences in other languages. The third peculiarity is, that its vocabulary is very rich. Many synonyms of a word are found, having minute differences in meaning. What can be expressed in English as red-lotus, white-lotus, has different words for it in Sanskrit such as Kahlāra (red lotus), Puṇḍarika (white lotus), Kuvalaya¹ (blue lotus), etc. Bāṇa, being a highly learned poet, shows a perfection in his use of Sanskrit language.

Bāṇa selects the most appropriate words to express an idea. His vocabulary is very rich and repetition is never found in his works. He has a full command over language and wields it easily to suit the sense, he has to express. If he has to describe the frightful forest fires, he uses words that are harsh-sounding² and if he has to delineate a delicate maiden, the words that he uses are soft and sweet-sounding.³ If he has to express the tender feeling of love, he uses words like:

द्वितीयेव कर्णाविसक्तकुसुममंजरी कपोलतलासंगिनी ममदृश्यत स्वेद-
मलिलसीकरजालिका । (Kād. p. 308)

To describe the sentiment of anger, he employs words like:

केशिनिपूदनशंकाकुलकालियकुलभंगुरभ्रभंगतरंगिणी द्यामायमाना
यमस्वसेव प्रथीयसि ललाटपट्टे भीषणा भ्रुकुटिरूदभियन । (HC. V. p. 183)

His words are always capable of expressing each and every fine manifestation of human emotion. Look at the words he uses to express the gentle laugh of Candrāpīḍa:

एतदाकर्ण्य स्फुटस्फुरितकपोलोदरश्चन्द्रापीडो मन्दं मन्दं विहस्या-
ब्रवीत् - - -

¹ स्यादुत्पलं कुवलयमथ नीलाम्बुजम् च ।

इन्दीवरं च नीलेऽस्मिन् सिते कुमुदकैरवे ॥

Amarkośa, I, 37.

² सर्वतश्च भूर्भस्त्रासहस्त्रसंधुक्षणक्षुभिता इव जरठाजगरगम्भीरगलगु-
हावाहिवायवः, ववचित्स्वच्छन्दतृणचारिणो हरिणाः, ववचित्स्तल-
विवरविवर्तिनो बभ्रवः - - - । HC. II. p. 50.

³ अन्यथैव घवलयन्तीं कैलासगिरिम् - - - देहव्रतीमिव मुनिजन-
ध्यानसंपदम्, सर्वहंसैरिव घवलतया कृतसंविभागाम् । Kād. pp. 277-80.

'On hearing this, Candrāpīḍa, with the interior of his cheek visibly throbbing, gently laughed and said . . .'.¹ Bāṇa is very careful in selecting words. Thus when he says:

तस्मात्पुरुषभूतेः - - - - - लक्ष्मीपुरःसरो रत्नसंचय इव
रत्नाकरात्—निर्जगाम राजवंशः, he intentionally uses the word Rat-
nākara for the sea² and not any other synonym thereof, such
as Sāgara etc. Similarly, while saying, यस्मात् ... प्रतापाक्रान्तभुवनः
किरणा इव तेजोनिधेः—अजायन्त राजानः, he purposefully employs
the significant word Tejonidhi, for the sun³ and not Sūrya etc.

The words of Bāṇa have the power to echo the sense. He is a master of sound effect. His choice of words is so fine that their sound itself is capable of suggesting the sense he wants to convey. Mark the effect produced by the words quoted below, when read aloud:

अथ चलितगजघटाकम्पितातपत्रवनमनेककल्लोलपरम्परापतितचन्द्र-
मण्डलप्रतिबिम्बसहस्र महाप्रलयजलधिजलमिव प्लावितमहीतलमद्-
भुतोद्भूतकलकलमखिल सचचाल बलम् । - - - - - क्रमेण च
प्रसर्पतो बलस्य पुरः प्रधावता जनकदम्बानां कोलाहलेन, तारतरदीर्घेण
च काहलानां च निनादेन, खुररवविमिश्रेण च वाजिना हर्षहेपारवेण,
- - - - मुहुर्मुहुरितस्ततस्ताड्यमानानां च डिण्डिमाना निस्वनेन
जर्जरीकृतश्रवणपुटस्य मूर्च्छेवाभवज्जनस्य ।

It distinctly produces the sound of the marching army. It is notable here that the first sentence describes the army, when it has just begun to move and the words used match the sound produced. While the second sentence 'krameṇa ca' etc. describes it while it is in full speed and the sound is equally raised.⁴ When we read the line⁵, अशोकतरुताडनारणितमणिनूपुरभङ्गकार-
सहस्रमुखरेषु, we can clearly hear the echo of the sound produced by anklets. Bāṇa has an ear for music and has the capacity of making the reader also hear it through his words. The sounds

¹ Kād. p. 403; Kāle's trans. p. 250.

² HC. IV. 119.

³ Ibid.

⁴ Kād. p. 243 and 247.

⁵ Kād. p. 297.

of different musical instruments fill in our ear, when we read aloud the following words:¹

स्थानस्थानेषु च मन्दमन्दमाम्फाल्यमानालिङ्गयकेन शिञ्जानमञ्जुवेगुना
भृगभृगायमानभल्लरीकेण ताड्यमानतन्त्रीपटहिकेन वाद्यमानानुत्ता-
नालाबुवीगेन कलकांस्यकोशीवर्णितकाहलेन समकालदीयमानानुत्ता-
लतानकेनानोद्यवाद्येनानुगम्यमानाः, - - - पण्यविलामिन्यः प्रानृत्यन् ।

It seems as if we are hearing an orchestra. Another fine example of Bāṇa's mastery over producing a sound effect, is met with at the time of describing the ladies, anxious to have a glimpse of Candrāpīḍa, when he was returning from his school-house.² In the Harṣacarita, a marvellous example of, sound echoing the sense, is found in the description of the Ganges.³ Bāṇa's works are full of such word music. Some other remarkable instances are referred to by us below.⁴

Bāṇa writes in pure classical Sanskrit. His language is spontaneous and graceful. Lines are never rough and words, that are often sonorous, are finely arranged. As the poet takes special care to produce poetic rhythm in prose, his lines are generally loaded with sounding words. Not only Bāṇa's prose, his verses also contain a graceful flow of language which reveal him as a successful writer of verse.⁵ That the language of Bāṇa is not as simple and lucid as that of Kālidāsa need not be considered as a fault of Bāṇa. The time, in which he flourished, was an era of pedantry. Poets felt proud in writing words of lexical interest and complicated sentences. Bāṇa could not escape the influence of his time and developed a liking for verbal bombast.

¹ HC. IV. p. 131.

² Kād. p. 184.

³ ततः क्रमेण ध्रुवप्रवृत्तां धर्मधेनुमिवाधोधावमानधवलपयोधराम् - - -
त्वंगनुंगनरंगतरत्तरलतर्गतारतारकाम्, - - - - - ग्राह्यावग्राम-
स्खलनमुखरितस्रोतसम् - - - - मन्दाकिनी अनुसरन्ती मर्त्यलोकम-
वततार ।
HC. I. pp. 18-19.

⁴ Vide HC. IV. p. 133; VII. pp. 204-207; Kād. pp. 271-72; and p. 455.

⁵ दिशामलीकालकभंगतां गतस्त्रयीवधूकर्णतमालपल्लवः ।

चकार यस्याध्वरधूमसंचयो मलीमसः शुक्लतरं निजं यशः ॥

Kād. verse 18.

At times he uses uncommon words for the purpose of alliteration.¹ Rare grammatical forms also, often occur in Bāṇa's works.² This tendency of writing rare words and uncommon verbal forms is specially visible in Bāṇa's *Harṣacarita*. Difficult words commonly occur in this work. But later on, Bāṇa had abandoned this practice to a certain extent and his *Kādambarī* is easier than the *Harṣacarita*. In the *Harṣacarita*, Bāṇa's fondness for using the third person singular of passive Aorist, is also obvious.³ Though, on the whole, Bāṇa never violates the rules of Pāṇini, yet a few grammatical irregularities may be found in his works.⁴

Bāṇa's vocabulary is very rich. It appears that he had learned several lexicons by heart. From his works we can make an exhaustive list of almost all the synonyms of a word that occur in the Sanskrit language. We have collected here the words used by Bāṇa for different sounds (*nināda*) and some of the synonyms of the word *samūha*, *kamala* and *kari*, used by Bāṇa, which apparently show his extensive vocabulary:

निनाद—ध्वनि, रणित, नाद, रसित, भ्रकार, केंकार, र्व, कोलाहल, शब्द, निःस्वन, कलकन, भ्रणभ्रग, घर्घर, हुकृत, व्वरिण, विरुन, गर्जित, कूजित, टंकार, आक्रन्दित, चीत्कृत, ध्वान, घोष, स्वर, स्वन, ह्लाद etc.

समूह—सचय, निचय, प्रकर, कदम्बक, जाल, निवह, राशि, कुल, यूथ, ग्राम, वृन्द, संहति, पेटक, पटल, मार्थ, निकर, पुज, गण, मण्डल, व्रात, दल, कलाप etc.

कमल—पंकज, पद्म, अम्बुज, कुवलय, मरोज, राजीव, उत्पल, नलिन, अरविन्द, अम्बुरुह, पुण्डरीक, कहलार, तामरस, कुशेशय, पकेरुह etc.

¹ Vide the use of क्षेपीयः, लपन, माहेयी and जटाल on p. 14 of the HC.

² e.g. डुढौके, विजिघृणिरे, व्याचक्षिरे, विरैसुः, सिषेविरे, विवृण्वत etc.

³ e.g. सर्वस्मिन्नेव नगरे न केनचिदपाचि न केनचिदस्नायि नाभोजि । सर्वत्र सर्वेणारोदि । HC. VI. p. 178.

⁴ e.g. कर्पट (HC. III. p. 101) and अघ्वनीन (HC. VIII. p. 241) quoted by V. V. Mirāśī in his introd. to *Harṣacaritasāra*, p. 19 (Nāgapur, 1929).

करि—हस्ति, इभ, वारण, गज, कुजर, मानग, द्विरद, नाग etc.

Similarly. many names of Lord Śiva are used by Bāṇa to suit each occasion. We collect below some of the names of Śiva, Sun, Moon and Cupid, mentioned by our poet:

शिव—पशुपति, त्र्यम्बक, हर, ईशान, नीलकण्ठ, स्थाणु, उडुपति-
शेखर, शितिकण्ठ, शम्भु, महाकाल, शूलपाणि, महेश्वर, विरूपाक्ष,
पिनाकिन्, धूर्जटि, कामजित्, अन्धकमथन, अम्बिकापति, प्रमथनाथ,
खण्डपशु, त्रिलोचन, त्रिपुगारि, त्र्युगमलोचन, गौरीनाथ, शकर,
त्रिनयन etc.

रवि—मित्र, दिवसकर, दिनकर, अशुमाली, सविता, सूर्य, अशिशिर-
कर, पूषन्, सहस्रमरीचिमालिन्, विरोचन, सहस्रदीधिति, गभस्मिमान्,
भास्वत्, उष्णकर etc.

चन्द्र—इन्दु, शशि, सोम, श्वेतभानु, तुहिनकिरण, उडुपति, शशधर,
नारकराज, अमृतदीधिति, मृगाक, मृगलाघन, सुधामूति, तारापति
क्षणाकर, रजनिकर etc.

मदन—काम, कदर्प, कुसुमायुध, कुसुमशर, अनग, पञ्चशर, मन्मथ,
मकरध्वज, मकरकेतु, मर्नासज, मनोभव, मकरलाघन etc.

3. His use of Figures of Speech:

Bāṇa employs various ornaments of Poetry to embellish his style. His love for ornaments is evident from his following verse:

हर्गन्ति क नोज्ज्वलदीपकोपमै. नवै पदार्थरूपपादिनाकथाः ।

निरन्तरश्लेषघना सुजातयो महास्रजश्चम्पककुङ्मलैरिव ॥

(Kad. p. 9)

Accordingly, Bāṇa's own Kathā is captivating, on account of the use of pun, novel terms, and plenty of lustrous figures of speech like Upamā, Dīpaka, Jāti, etc. Bāṇa's similes and poetic fancies are also often based on pun. But it is notable that though Bāṇa's Katha is 'nirantaraśleṣaghanā', the puns used by him are not complicated and the second meaning can be easily discerned. The reason is that Bāṇa had realised the fact that the pun should be easily intelligible (śleṣo'kliṣṭaḥ). Bāṇa's most favourite

figures of speech are Upamā, Utprekṣā, Rūpaka, Anuprāsa, Śleṣa, Parisaṅkhyā and Virodha. These and a few other main figures of speech used by Bāṇa to adorn his style are illustrated below:

(i) *Simile (Upamā):*

Simile is very frequently used in Bāṇa's works. His similes are apt and original. In his comparisons, Bāṇa often refers to Mythology and to popular belief. Readers who are not acquainted with these, find such comparisons utterly unintelligible. His Upamānas are also often drawn from the flora and fauna. We quote here some of Bāṇa's remarkable similes:

(i) क्वापि विहृत्य दिवसावसाने लोहिताग्का तपोवनघेनुरिव कपिला
परिवर्तमाना मन्ध्यानपोधनैरदृश्यत

In the background of a penance-grove, the comparison of twilight, with stars looking red, to a tawny cow, with red-pupiled eyes, belonging to the hermitage and returning at the end of the day after wandering here and there, is excellent.¹

(ii) अनेकरत्नाभरणकिरणजालकान्तगितावयवमिन्द्रायुधमहस्रस्रच्छादिनाट-
दिग्भागमिव जलधरदिवसम् ।

'Having his limbs covered with clusters of the rays of the numerous jewelled ornaments (worn by him), he appeared like a day in the rainy season, when all the eight quarter-regions are covered with thousands of rain bows'.²

(iii) एकदा तु प्रभातसन्ध्यागलोहिते गगनतले च कमलिनीमधुरक्वपक्षस्पुट
वृद्ध हस इव मन्दाकिनीपुलिनादपरजलनिधिनटमवतरति चन्द्रमसि

The Moon, made red by the flush of the early dawn and descending to the shore of the Western Ocean from the bank of the Heavenly Ganges, is finely compared to an old swan with wings reddened with the honey from the lotus-plant.³ Both

¹ Kād. p. 105.

² Kād. pp. 16-17; Kale's trans. p. 9.

³ Kād. p. 55.

the above specimens, show the complete Similes (Pūrṇopamā). Examples of Elliptical Simile are not rare in Bāṇa's works. For instance:

उत्फुल्लपुण्डरीकलोचनम् (Kād. p. 18).

Here the word of Comparison (Vācaka) is omitted.

Many of Bāṇa's similes refer to old legends. Some of the illustrations are:

(i) कर्णमुतकथैवसंनिहितविपुलाचलाशोपगता च (Kād. p. 40).

Reference is made here to the story of Karṇāsuta, who had two friends named Vipula and Acala, found in the Bṛhat-kathā.

(ii) भीष्ममिव शिखण्डिद्युम् (Kād. p. 67).

Like Bhīṣma, he was the enemy of peacocks. The word Śikhāṇḍi is also to be taken as the proper name of the enemy of Bhīṣma, from whose cover Arjuna had showered arrows on Bhīṣma's back.

(iii) क्वचिदमग्नितनुरिव नेत्रमहमसंकुला (Kād. pp. 42-43).

As Indra is believed to have thousand eyes, the Vindhya forest full of thousands of netra trees is compared to Indra. Such similes testify to Bāṇa's knowledge of the literature available in his time. He appears fully acquainted with the Rāmāyaṇa, the Mahābhārata and the Purāṇas. We have collected here some other similes of Bāṇa which allude to classical, mythological or legendary tales:

(i) दिवानिशममुक्तपाश्वस्थितिरुन्धतीव महामुनेः (HC. IV. p. 122)

(ii) हिरण्यकशिपुमिवोरःकाठिन्यखण्डितनरसिहनखरखण्डम्
(HC. IV. p. 135)

(iii) एकलव्यमिव जन्मान्तरगतम् (Kād. p. 64)

(iv) बकराक्षसमिव गृहीतैकचक्रम् (Kād. p. 67)

(v) घटोत्कचमिव भीमरूपधारिणम् (Kād. p. 68)

(vi) द्रोणिरिवकृपानुगतः (Kād. p. 80)

- (vii) भगीरथइव असकृदृष्टगंगावतारः (Kād. p. 81)
 (viii) उदयनमिव आनन्दितवत्सकुलम् (Kād. p. 88)
 (ix) हनूमन्मिव शिलाशकलप्रहारमंचूर्णिनाक्षाम्भिसंचयम् (Kād. p. 88)
 (x) खाण्डवविनाशोद्यतार्जुनमिव प्राग्ध्वग्निकार्यम् (Kād. p. 88)

The following are some of his philosophical similes:

- (i) सांख्यमिव कपिलाधिष्ठितम् (Kād. p. 88)
 (ii) बौद्धेनेव सर्वास्तिवादशूरेण (Kād. p. 114)
 (iii) सांख्यागमेनेव प्रधानपुरुषोपेतेन (Kād. p. 114)
 (iv) अमत्साधनमिवादष्टान्तम् (Kād. p. 266)
 (v) मीमांसयेवानेकभावनानुविद्धया गीत्या (Kād. p. 284)

Mortal beings are very often compared to Gods by Bāṇa. Śūdraka is compared to Viṣṇu, Śiva. Kārttikeya, Brahmā, etc.:

चक्रधर इव कर्कमलोपलक्ष्यमाणशंखचक्रलाञ्छनः, हर इव जितमन्मथः,
 गुह इवाप्रतिहतशक्तिः, कमलयोनिर्ग्वि विमानीकृतराजहंसमण्डलः
 (Kād. pp. 7-8)

The comparison between king Śūdraka and Varuṇa is remarkable:

द्रोणीमनिजादृत्याय च स्नानपीठममलस्फटिकधवलं वरुण इव
 राजहंसमारुहोह । (Kād. pp. 32-33)

‘And rising from the water in the water-trough, he got upon a bathing-slab, which was white on account of the pure crystal (of which it was made), just as God Varuna rides the swan (who is white like pure crystal)’.¹ Not only Kings, Great Sages, and Princesses are compared to Gods and Goddesses but even the Cāṇḍāla maiden is compared with Bhavānī, Lakṣmī and Kātyāyanī.² Usually, Bāṇa is not satisfied with one or two similes, a series of them is of common occurrence. A

¹ Kāle’s trans. p. 19.

² Kād. pp. 21-22.

long series of similes is found in the description of the Vindhya forest: 'Like the capital city of Yama, that forest is frightful because death is always present there, and it is full of buffaloes (in the capital of Yama his vehicle buffalo resides). Like an army ready to fight with arrows fixed on bows and full of war-cries, it has been hovering on Bāṇa and Āsana trees and is full of the roars of lions. . . . Like a woman under vow, who wears garment made of Kuśa grass, matted hair and bark-clothes, it contained kuśa and cīra grasses, fibrous roots and barks'.¹

The above quoted series, has similes based on paronomasia. The words used to denote the common property between the Upameya and the Upamāna, give two meanings: one going with the Upameya and the other going with the Upamāna. Similes based on puns (Śleṣopamā) are often found in Bāṇa's works. Some such similes are based merely upon verbal similarity. For example:

क्वचित्समरभूमिरिव शरशननिचिता (Kād. p. 42)

Here, the Vindhya forest is compared to a battle-field only because it contains hundreds of reeds (Śara), while the battle-field is covered with hundreds of arrows (Śara). Such similes are not too many in Bāṇa's works. Generally, his similes are marked with depth of meaning.

Abstract similes are sometimes employed by Bāṇa to describe concrete objects. For instance:

(i) बौद्धबुद्धिमिव निरालम्बनाम् (Kād. p. 285)

'Like the doctrine of the followers of Buddha, which recognises no material substratum (for our cognitions), she (Mahāśvetā) was unattended by any chaperons (or, was without support)'.²

(ii) मूर्छामिव मनोहारिणीम् (Kād. p. 23)

¹ प्रेताधिपनगरीव सदासंनिहितमृत्युभीषणा महिषाधिष्ठिता च, समरोद्यपता-
किनीव बाणासनारोपितशिलीमुखा विमुक्तसिहनादा च, ---क्वचिद्गूहीत-
व्रतेव दर्भचीरवल्कलधारिणी Kād. pp. 40-43.

² Kāle's trans. p. 181.

'Like a swoon which destroys consciousness, she captivated the heart.¹ A series of such similes occur in the description of Yaśovatī in the Harṣacarita.² Bāṇa also draws appropriate Upamānas from Nature for his similes.³

String simile or Mālopamā, where a single object is compared to several objects, is of common occurrence in Bāṇa's works. A striking example of it is found in one of the introductory verses to Kādambarī:

हिरण्यगर्भो भुवनाण्डकादिव क्षपाकरो क्षीरमहार्णवादिव ।
अभूत्सुपर्णो विनतोदगादिव द्विजन्मनामर्थपतिः पतिस्ततः ॥

'From him was born Arthapati, the chief of the Brāhmaṇas, like Hiranyagarbha from the mundane egg (or) like the moon from the Milky Ocean (or) like Garuḍa from the womb of his mother Vinatā'.⁴

An excellent illustration of the ornament called Raśanopamā or a girdle of similes is presented by Bāṇa in the following passage:

क्रमेण च कृतं मे वपुषि वसन्त इव मधुमासेन, मधुमास इव नवपल्लवेन,
नवपल्लव इव कुसुमेन, कुसुम इव मधुकरेण, मधुकर इव मदेन
नवयौवनेन पदम् ।

'And gradually, fresh youth set foot (appeared) in my body, just as the month of Caitra does in the spring season, the sprout in the month of Caitra, the blossom in the new sprout, the bee on the blossoms, and intoxication in the bee'.⁵

A remarkable example of Raśanopamā is also met with in the description of Kapinjala, the friend of Puṇḍarīka.⁶

¹ Ibid., p. 13.

² गोत्रवृद्धिरिव विलासानाम्, प्रायश्चित्तशुद्धिरिव स्त्रीत्वस्य, आज्ञामिद्धिरिव मकरध्वजस्य - - - (HC. IV. p. 122).

³ विटप इव कोमलवल्कलावृतशरीरः (Kād. p. 79)
and दीर्घरक्तनालनेत्रामुत्पलिनीमिव सरसी हंसमधुरस्वरां शरदमिव प्रावृट्
- - - प्रसूतवती दुहितरम् । (HC. IV. p. 134).

⁴ Kād. p. 5; Kāle's trans. p. 3.

⁵ Kād. p. 296; Kāle's trans. pp. 187-88.

⁶ Kād. p. 322.

(b) *Poetic Fancy (Utprekṣā)*:

A frequent use of poetic fancy is a typical feature of the ornamented kāvya-style. Bāṇa, possessing a high soaring fancy, could not have neglected this marvellous ornament.¹ His descriptions are full of this figure of speech, which fascinates the reader with its peculiar charm. At every step we meet with a new Utprekṣā. Many of Bāṇa's Utprekṣās have been already quoted by us, while showing his great power of description. We give here a few other examples:

- (i) अतिस्थूलमुक्ताफलघटिनेन शुचिना हारेण गंगास्रोतमेव कालिन्दी-
शक्या कृतकण्ठग्रहाम्

(HC. I. p. 13).

'Her (the Cāṇḍāla maiden's) neck was encircled by a bright necklace made of very big pearls, as though it were the (white) stream of the Ganges (embracing her round the neck) under the impression that she was the (dark) river Yamunā (her friend)'.²

- (ii) हृदयमिव हिमवतः, जलक्रीडागृहमिव प्रचेतसः, जन्मभूमिरिव
सर्वचन्द्रकलानाम् कुलगृहमिव सर्वचन्दनवनदेवतानाम्, प्रभवमिव
सर्वचन्द्रमणीनाम्, - - -

(HC. I. p. 13).

'The cool snow-house in Kādambari's mansion is fancied as the very heart of the Snowy Mountain (Himālaya) or the house for the water-sports of Varuṇa, or the birth-place of all the digits of the Moon, or the ancestral home of the guardian deities of all sandal-tree-groves, or the source of all moon-stones and so on.³ The bees hovering on the face of Sarasvatī, being attracted by her fragrant breaths, have been fancied by the poet as the syllables of curse (which was recently given to her by Durvāsas):

¹ Cf. Bāṇa's own remark:

स्वयमुत्पादितानेक चिन्ताशताकुला कविमतिरिव तरलता न किञ्चिन्मोत्प्रेक्षते ।

(Kād. p. 411)

² Kād. p. 22; Kāle's trans. p. 13.

³ Kād. p. 440; Kāle's trans. p. 275.

सरस्वत्यपि - - - सुरभिनिःश्वासपरिमललग्नैर्मूर्तः शापाक्षरैरिव
षट्चरणचक्रैराकृष्यमाणा - - - गृहमगात् । (HC. I. p. 13)

On the whole, the poetic fancies of Bāṇa are employed to make an image more striking and more vivid but some far-fetched poetic fancies are also present in his work which make an image more grotesque than perspicuous. For example:

अमरगजवीथीमिवाभ्रगंगाभ्याममवेगपतिताम् - - - कन्यका ददर्श ।

'She looked as if she were a troop of celestial elephants fallen there owing to their (extreme) speed in coming down to the Heavenly Ganges. . . '.¹ Imagining a delicate maiden as a troop of celestial elephants is a wonderful idea. The only object of the poet seems to be to show the whiteness of her colour.

Similarly, as the eyes of Puṇḍarīka were extremely long, it is conceived as if he possessed a garland made of eyes.²

A long series of Utprekṣās is, often, very effectively used to denote the intensity of an idea. To show the great effect of Śukanāsa's admonition on Candrāpīḍa, the poet uses a long series of Utprekṣās:

उपशान्तवचसि शुक्नासे चन्द्रापीडस्ताभिरुपदेशवाग्भिः प्रक्षालित इव,
उन्मीलित इव, स्वच्छीकृत इव, निर्मृष्ट इव, अभिषिक्त इव, अभिनिप्त
इव, अलंकृत इव, पवित्रीकृत इव, उद्भासित इव प्रीतहृदयो मुहूर्तं
स्थित्वा स्वभवनमाजगाम । (Kād. pp. 237-238)

Similarly to express the extreme beauty of the bower, where Puṇḍarīka stayed, Bāṇa says:

- - - निरन्तरतया कुसुममय इव, मधुकरमय इव, पद्भृतमय इव,
मयूरमय इवातिमनोहरे वसन्तजन्मभूमिभूने लतागहने कृतावस्थानम्,
- - - तमहमद्राक्षम् । (Kād. p. 325)

¹ Kād. p. 279; Kāle's trans. p. 178.

² Kād. p. 300.

(c) *Metaphor (Rūpaka)*:

A judicious use of this figure of speech is found in Bāṇa's works. Though it is not as frequently used as simile and poetic fancy, yet fine examples of metaphor, specially those of Partless (Niraṅga) and consequential (Paramparita) are found in Kādambarī and Harṣacarita. A long series of epithets applied to the elephant Darpaśāta in the Harṣacarita contains Rūpaka:

बलभद्रं मदलीलासु, कुलकलत्रमायत्ततामु, जिनं धमामु वल्लिवर्पं
क्रोधमोक्षेषु, गरुड नागोद्धृतिषु, नारद कलहकुतूहलेषु - - -
दर्पशातमपश्यत् ।

'... a very Balarāma in his wild exploits, (but like) a highborn wife in his devotedness; a Jina in patience, a shower of fire in his power to lift Nāgas, he was Nārada in his love of quarrels. . . '.¹ We come across a fine example of the Consequential metaphor in the description of Jābālī. It is said that 'He is the stream of compassion; the bridge for crossing the ocean in the form of this mundane existence; the reservoir of the waters in the form of forgiveness; the axe for (cutting through) the forest of the trees in the form of desires; . . . '.² In the description of King Puṣpabhūti, Bhairavācārya and Siṃhanāda, we meet with a series of metaphors.³ The Niraṅga type of Rūpaka, often occurs with Utprekṣā, thus making a Śaṅkara in the passage. The following is an illustration of this kind:

अनंगवारणशिञ्जेनक्षत्रमालायमानेन रोयराजिलतालवाजकेन
रशनादाम्नां परिगतजघनाम्

Niraṅga type of metaphor occurs in 'अनंगवारण' i.e., the cupid in the form of an elephant.

The epithet 'उत्पातकेतुरहितजनस्य' also contains metaphor, for here a non-difference between the evil-bringing comet and King Śūdraka is accepted.

¹ HC. II. pp. 67-68; C. & T. pp. 54-55.

² Kād. p. 98; Kāle's trans. pp. 60-61.

³ HC. III. pp. 99-100; III. pp. 104-105; VI. p. 189.

(d) Hyperbole (Atiśayokti):

Exaggeration is a common feature of the ornamented *kāvya*-style. The works of Bāṇa, who is very fond of over-elaborating details, naturally contain numerous examples of Hyperbole. An interesting example of Hyperbole is met with in the description of the maidens in the *Kumārīpura* on Hemakūṭa: 'where the brightness of surface of the cheeks of the maidens (served) the purpose of the washing of their faces; their eyes (stretching as far as their ears) were the blue lotuses worn on the ears; the brilliances of similes was the cosmetic applied to the body; . . . their bright complexion was the silk for veiling the body; . . . the redness of their tender toes was the red lac-dye for the feet . . . where (the women were so delicate that) even the red lac-juice (when applied) was a great burden to the feet; even the wearing of the girdle of a garland of Bakula flowers caused an obstacle in their walking; . . . and in bowing to deities, the breaking of the waist (if it happened) caused no great wonder'.¹

A similar example of Hyperbole is found in the third *Ucchvāsa* of *Harṣacarita*, where the ladies residing in the Śrīkaṇṭha city are described. It is said that there the eyes of the ladies served the purpose of a garland on their head and the wreath made of blue lotuses (actually worn by them) was a mere burden; . . . actually their cheeks used to produce light and the jewelled lamps were kept only for show, at night; . . . the bees hovering on their feet in greed for lotuses, served the purpose of foot-ornaments and the anklets of blue-gems were useless there . . .² While describing the birth-day celebrations

¹ यत्र च कन्यका जनस्य कपोलतलालोक एवमुखप्रक्षालनम्, लोचनान्येव कर्णोत्पलानि, हसितच्छवय एवांगरागाः - - - निजदेहप्रभेवाशुकावगुण्ठनम् - - - कोमलागुलिराग एवालवतकरसः - - - यत्र चालक्नकरसोऽपि चरणातिभारः, बकुलमालिकामेखलाकलनमपिगमनविघ्नकरम् - - - देवता प्रणामेषुमध्यभागभगो नाति विस्मयकरः ।

Kād. pp. 381-83; Kāle's trans. pp. 237-38.

² यत्र च प्रमदानां चक्षुरेव सहजं मुण्डमालामण्डनं भारः कुवलयदलदामानि । कपोला एव सततमालोककारका विभवो निशामु मणिप्रदीपाः । - - - कमललोभनिलीनान्यलिकुलान्येव मुखराणि पदाभरणकानि निष्फला-नीन्द्रनीलनूपुराणि ।

HC. III. pp. 98-99.

of Harṣa, the poet says that the red powder of vermillion was spreading in all the directions, the sky was filled with the powder of Patavāsa and the day-light had become yellow by the powder of Piṣṭātaka, spreading there. People were slipping on the pearls which were scattered there, having fallen from the broken necklaces due to the rush.¹ While describing the Pampā lake, in the Kādambarī, the poet says that the lake 'has got a sandy shore (so to speak), formed by reason of the thick pollen of Ketaka flowers growing on its borders'.²

(e) *Paronomasia (Śleṣa)*:

Many of Bāṇa's figures of speech, such as simile, poetic fancy, *parisaṅkhyā* and *virodha* are often based on pun. In the Kādambarī, cases of figures of speech, based on pun, are found in abundance in the description of Śūdraka, of the Vindhya forest, of the hermitage of Jābāli and of Jābāli himself and of the city of Ujjayinī. Some remarkable instances of pun are:

(i) 'उदयशैलो मित्रमण्डलस्य'

'He was the rising mountain to the group of friends'. The word 'mitra' has double meaning one a 'friend' and the other 'sun'. Hence the second meaning of this clause would be that 'as the eastern mountain is the rising place of the Sun'.

(ii) In स्तनयुगमश्नुस्नातं समीपतरवर्त्ति हृदयशोकाग्नेः ।

चरति विमुक्ताहारं व्रतमिव भवतोऽग्निपुस्त्रीणाम् ॥ (Kād. p. 26)

the epithet *Vimuktāhāra* has double significance. One meaning is that the ladies have abandoned taking food and the other meaning is that they no longer wear pearl-necklaces.

(iii) Another fine instance of pun is found in

क्रमेण च रविरस्त गत इत्युदन्तमुपलभ्य जातवैराग्यो - - सप्तपिमण्ड-
लाध्युपितमरुंधनीमचरणपूतमुपहितापाढमालक्ष्यमाणमेकान्तस्थितचारु -
तारकामृगममरलोकाश्रममिव गगनतनममृतदीधितिरेव तिष्ठत् ।

(Kād. p. 106)

¹ HC. IV. p. 131.

² Kād. p. 49; Kāle's trans. p. 29.

The epithets have double meaning, which is to be applied to both the sky and the hermitage. The words 'saptarṣimaṇḍala', 'Arundhatī', 'āṣāḍha', 'mūla', mṛga' are to be taken in the sense of different stars and constellations, of these names, in the case of the sky; while they are to be taken in the sense of seven sages, wife of Vaśiṣṭha, staffs of Palāśa, roots, and deer respectively in the case of the hermitage. The word 'Carutārakā' would mean 'with charming stars', when connected with the constellation Mṛga and 'with charming eye-balls' when connected with deers.

(f) *Exclusion (Parisāṅkhyā)*:

A long series of this figure of speech is found used in the end of the description of Śūdraka (Kād., pp. 10-11), of the hermitage of Jābāli (Kād., pp. 89-90), of the Ujjayinī (Kād., p. 119), of Tārāpīḍa (Kād. pp. 125-26), in the description of Harṣa's rule (HC. II. p. 78), etc. It is often based on pun. We quote here two illustrations of it:

- (i) यत्र च मलिनता हविर्धूमेषु न चरितेषु, मुखरागः शुक्लेषु न कोपेषु,
तीक्ष्णता कुशाग्रेषु न स्वभावेषु, - - -।

'And within that hermitage there was darkness in the smoke rising from sacrificial offerings, and not (wickedness) in the deeds (of its residents). There was redness of the mouth in parrots, but not (redness of the face) in anger. There was sharpness in the tips (of the blades) of the Kusa grass, but not (harshness), in the tempers (of its occupants)'.¹

- (ii) यस्मिंश्च राजनि गिरीणां विपक्षता, - - - करिणां दानविच्छित्तिः,
अक्षक्रीडासु, शून्यगृहदर्शनं पृथिव्यामासीत् ।

'And while he was King, in this world there was Vipakṣatā (wingless condition) only in the case of mountains (and no Vipakṣatā—a feeling of hatred or adverseness among the people); . . . there was the Vicchitti (stopping) of (the flow of) ichor only in the case of elephants, (but no Vicchitti—cessation of dāna—gifts—on the part of men); and there was the sight

¹ Kād. p. 89; Kāle's trans. p. 54.

of deserted houses (empty squares) on the draught-board, only in the game of dice, (but not elsewhere)'.¹

(g) *Contradiction (Virodha)*:

When something is spoken of as contradictory, even when there is no contradiction, it is 'Virodha'. An effective use of this embellishment is found in Bāṇa's works. We quote here a few examples: While describing Hārīta, the poet says:

(i) सुप्तोऽपि प्रबुद्धः

(Kād. p. 81)

'Although asleep, still he was awake'. This apparent contradiction is removed when we take these words in their other meanings. Suptaḥ is to be taken in the sense of 'one who has fine (Su) matted hairs (ptā) and prabuddhaḥ in the sense of 'one who is full of knowledge'.

(ii) अभिनवयौवनमपि क्षपितबहुवयसाम्, - - -

'Although he (Śabara commander) was in fresh youth, he had spent the major part of his life (i.e. was old). This contradiction is removed when we take the word 'kṣapitabahuvayasam' in the sense of one 'who had killed many birds'.²

(iii) अवलम्बितमुक्ताकलापापि विहारभूषणा, बहुपृकृतिरपि स्थिरा - - -
उज्जयिनी नाम नगरी ।

'Although it (i.e. its residents) puts on pearl-necklaces, still it is without the ornaments of pearl-necklace (real sense: it was decked with pleasure grounds). And although of varied (changing) disposition, still it is firm (real sense: it contains citizens of various classes and it is firm (in its foundations))'.³

Other specimens of Virodha are met with in the description of Śūdraka (Kād., pp. 19-20), of the Vindhya forest (Kād., p. 43), of the Śabara commander Mātāṅga (Kād., pp. 68-69),

¹ Kād. pp. 125-27; Kāle's trans. pp. 78-79.

² Kād. p. 68; Kāle's trans. p. 41.

³ Kād. p. 116; Kāle's trans. p. 72.

of Hārīta (Kād. p. 81), of the hermitage of Jābāli (Kād. pp. 88-89), etc.

(h) *Alliteration (Anuprāsa):*

Alliteration consists in the similarity of letters. It is very frequently used by Bāṇa. Almost every line of his works contains alliteration. An example of Chekānuprāsa where several consonants are repeated once, is:

सारसितसमदसारसम् (Kād. p. 48)

Vṛttyānuprāsa, where one or several consonants are several times repeated, may be seen in the following clause:

लतामण्डपतलशिखण्डिमण्डला रघ्वताण्डवाभिः (Kād. p. 49)

We have quoted below some other illustrations of alliteration:

- (i) मधुकरकुलकलककालीकृतकालेयककुसुमकुङ्मलेषु (Kād. p. 297)
- (ii) आलोललोघ्रलवलीलवगपल्लवैः (Kād. p. 83)
- (iii) आप्लवनपूतपितामहपानितपितृपिण्डपाण्डुरितपाराम् (HC. I. p. 19)
- (iv) कलकलोपद्रवद्रवद्रविणवलीवर्दन्निद्राणवणिजि (HC. VII. p. 206)

(i) *Natural Description (Svabhāvokti):*

This figure of speech can be seen in almost all the descriptions of Nature given by Bāṇa. He is a very careful observer and gives remarkable Svabhāvoktis. A fine specimen of this literary ornament is found in the two verses describing the actions of a horse in the third Uchhvāsa of the Harṣacarita.¹ The natural actions of the horse Indrāyudha are also very lively described by Bāṇa in the Kādambarī. For his excellent description of the horse, Bāṇa was given the designation of

पश्चादघ्नि प्रसार्य त्रिकननिविततं द्राघयित्वांगमुच्चैरासज्याभुग्नकण्ठो
मुखमुरसि सटाधूलिधूम्रा विधूय ।

घासग्रासाभिलाषादनवरतचलत्प्रोथतुन्दस्तुरंगो (HC. III. pp. 93-94).

मन्दं शब्दायमानो विलिखति शयनादुत्थितः क्षमां खुरेण ॥

कुर्वन्नाभुग्न - - - कोणमक्षणः खुरेण ॥

'Turaṅga Bāṇa', by the critics. As Bāṇa gives preference to 'agīāmyā' jāti, his Svabhāvoktis are also striking. We quote here an example.

अश्वमन्दुगपरिभ्रष्टागतैश्वलुप्तभवनदाडिमीफलैराग्वण्डितागणसहकार-
पल्लवैरभिभूतकुब्जवा मनकिरातकरतलाच्छिन्नानि भूषणानि विकिरद्भिः
वपिभिर्गकुलीभूतेन - - - समुपेताभ्यन्तरम् - - - राजकुल - - -

'There in (a part), confusion was caused by monkeys who came there escaping from the horses' stables (where they had been confined), who plucked the fruits of pomegranate trees growing near the mansions, who broke off the young twigs of mango-trees in the court yards, and who were throwing here and there the ornaments they had snatched from the hands of hunch-backs, dwarfs, and Kirātas (servants) whom they had over-powered'.¹

(j) *A speech of Brevity (Samāsokti):*

Bāṇa has very effectively used this figure of speech in his works. It is finely employed in the description of the lotus-plant at the time of sunset:

अचिरप्रोपिते सवितरि शोकविधुरा कमलमुकुलकमण्डलुधारिणी
हंसितदुकूलपरिधाना मृणालधवलयज्ञोपवीतिनी मधुकरमण्डलाश्रवलय-
मुद्रहन्ती कमलिनी दिनयतिसमागमव्रतमिवाचरत् ।

'Being plunged in grief at the recent departure of the Sun, the Kamalini (lotus-bed) appeared as if she were observing a vow for being again united with (her lord) the Sun, bearing a (white) gourd in the shape of lotus-buds, dressed in white silk in the shape of swans, wearing the white Yajñopavīta (sacred) thread in the form of the lotus-fibres, and bearing a rosary in the form of the circular rows of bees'.² From this description the love affair of a hero and heroine is suggested.

(k) We give below a few of the other figures of speech employed by Bāṇa with only one or two instances of each:

- (i) *Transition (Arthāntaranyāsa):* Kād. p. 307, lines 1-2;
HC. I, p. 25, lines 6-8.

¹ Kād. p. 196, Kāle's trans. p. 123.

² Kād. p. 105, Kāle's trans. p. 65.

- (ii) *Dissimilitude (Vyatireka)*: Kād. p. 9. 1. 4-5; HC. II. p. 76, 1. 1-4 and p. 77. 1. 9-14.
- (iii) *Illusion (Bhrāntimāna)*: Kād. p. 18. 1. 2; p. 276. 1. 7.
- (iv) *Chime (Yamaka)*: Kād. p. 46, 1. 1; p. 184, 1. 8.
- (v) *Illustration (Nidarśanā)*: Kād. p. 72, 1. 3-4; p. 74, 1. 7.
- (vi) *Semblance of Repetition (Punaruktavadābhāsa)*: Kād. p. 22, 1. 1; p. 333, 1. 61.
- (vii) *Poetical Reason (Kāvyaṅga)*: Kād. p. 221-22, 1. 11; p. 398, 1. 3-4.
- (viii) *Concatenation (Samuccaya)*: Kād. p. 317, 1. 11; p. 318, 1. 1-2.
- (ix) *Equal Pairing (Tulyayogitā)*: Kād. p. 395, 1. 2-3; p. 477. 1. 7, 8 and p. 478, 1. 1, 2.
- (x) *Artful Assertion (Vyājokti)*: Kād. p. 395, 1. 4-9; p. 396, 1. 1-2.
- (xi) *Peculiar Causation (Vibhāwanū)*: Kād. p. 477, 1. 4-5.
- (xii) *Quality Borrowing (Tadguṇa)*: Kād. p. 21, 1. 7.
- (xiii) *Indirect Description (Aprasastutaprasāmsā)*: Kād., p. 306, 1. 8.
- (xiv) *Exemplification (Dṛṣṭānta)*: Kād., p. 376, 1. 9-10.
- (xv) *Insinuation (Parikara)*: Kād., p. 365, 1. 1-2.
- (xvi) *Connected Description (Sahokti)*: Kād. p. 170. 1. 9 and p. 171. 1. 1-4; HC. VIII. p. 243, 1. 7-16.

The most important point regarding the use of Alamkāras is their propriety. If used at proper places, the Alamkāras enhance the beauty of poetry. Anaucitya or impropriety is said to be the greatest cause of Rasabaṅga – ‘hindrance to the development of Rasa’ in poetry.¹ Among the requirements of Aucitya, is the proper use of Alamkāras.² They should never

¹ अनौचित्यादृते नान्यद्रसभंगस्य कारणम् ।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिपत्परा ॥

Dhvanyāloka, Benares ed. 1940, p. 330

² उचितस्थानविन्यासादलंकृतिरलंकृतिः । - - - अलंकृतिः उचितस्थानविन्यासादलंकर्तुं क्षमाभवति । अन्यथा तु अलंकृतिव्यपदेशमेव न लभते । - - - यदाह - - - कण्ठे मेखलया नितम्बफलके तारेण हारेण वा पाणौ नूपुरबन्धनेन चरणे केयूरपाशेन वा । शौर्येण प्रणतेरिषी करुणया नायान्ति के हास्यतां औचित्येन विना रुचिं प्रतनुतेनालंकृतिर्नो गुणाः ॥

Kṣemendra, Aucityavicāracarcā, Benares ed. 1933, p. I.

be over-done. Ānandavardhana says that a poet should employ Alamkāras frugally, even if he is capable of using them in abundance.¹ The other thing is that the Alamkāras should help in the realisation of Rasa. They should be given a subordinate place (aṅgabhūta) in poetry and not the main place (aṅgī). Judged from this point of view, we find that Bāṇa succeeded in his use of Alamkāras. It is true that an excessive use of Alamkāras is found in Bāṇa's works, but it is only in the descriptions that he uses them in plenty. At the time of revealing the emotions and feelings of the human heart, he either avoids them or uses only selected ones, which do not cloud the main idea. It does not take any extra effort on the part of great poets to employ Alamkāras and Bāṇa belongs to that class.² Bāṇa is accused of love for play upon words. To quote V. Raghavan 'In Bāṇa we meet with both uses and abuses of this figure (Śleṣa). As in his life, so in his writings, Bāṇa was exuberant and was responsible for excess. He often forgot proportion and in Utprekṣā, he became endless sometimes, as in that long and tiring description of the king's elephants, Darpaśāta, in Uucchvāsa II of the Harṣacarita'.³ It is true and as we have already discussed before, it is the literary taste in Bāṇa's time, that was responsible, to a great extent, for his ardent love for ornamentation.

4. *Bāṇa's Style Compared with that of Subandhu and Daṇḍin:*

Subandhu, Bāṇa and Daṇḍin are the three leading artists in the sphere of Sanskrit Prose Kāvya. It would be interesting to compare the style of Bāṇa with that of the other two renowned writers of prose.

(a) *Subandhu and Bāṇa:*

Bāṇa is obviously influenced by his predecessor Subandhu,

¹ अलंकृतीनां शक्तावप्यनल्पेण योजनम् ।

प्रबन्धस्य रसादीना व्यजकत्वे निबन्धनम् ॥ Dhvanyāloka, III, 14.

² Cf. अलकारन्तराणि हि निरूप्यमाणदुर्घटान्यपि रससमाहितचेतसः प्रतिभावतः कवेः अहपूर्विकया परापतन्ति । यथा कादम्बर्यां कादम्बरीदर्शनावसरे ।

Ānandavardhana, Dhvanyāloka pp. 221-22 (ed., cit., above.) Vide also V. Raghavan, Some Concepts of the Alamkāraśāstra, Madras, 1942, p. 64.

³ V. Raghavan, op. cit. book, p. 79.

the author of *Vāsavadattā*, whose work he so highly extols in his *Harṣacarita*:

कवीनामगलदुर्पो नूनं वासवदत्तया ।
शक्त्येव पाण्डुपुत्राणां गनया कर्गगोचरम् ॥ (HC. I. 11)

Many scholars have doubted that a master-poet like Bāṇa could have praised so highly, the work of Subandhu, which is not said to be a work of a high literary standard. It is, however, accepted by many others that Bāṇa does refer to the *Vāsavadattā* of Subandhu in the above verse. The reason is that the work of Subandhu, however faulty it may be, had the great attraction to the learned Puṇḍits of that time and that was his wonderful use of pun. In fact, the aim of Subandhu was to use 'pun on every word'. He himself expresses this aim of his writing, in the last introductory verse (No. 13) to his *Vāsavadattā*:

मरस्वनीदत्तवरप्रसादश्चक्रे सुबन्धुः सुजनैकबन्धुः ।
प्रत्यक्षरश्लेषमयप्रबन्धविन्यासवैदग्ध्यनिधिनिर्वन्धम् ॥

Inspired by this idea, Subandhu centered all his attention on the use of puns and did not care for the story, sentiment or characterisation. The use of such a long trail of puns as found in the *Vāsavadattā*, must have been a new experiment in the literary sphere and that is why Bāṇa says that *Vāsavadattā* has laid to dust, the pride of all the poets. Bāṇa was attracted by this artificial ornamental style. We have seen that he greatly admires the use of pun in a prose work.¹

Bāṇa was also indebted to Subandhu for his style of representation. The beginnings of the story of both the *Vāsavadattā* and the *Kādambarī* show a distinct similarity. In *Vāsavadattā*, after a metrical introduction, the story starts in this way:

अभूदभूतपूर्वः सर्वोर्वीपतिचक्रचारुचूडामणिश्रेणीशाणकोणकषणनिर्मली-
कृतचरणनखमणिनृसिंह इव दशितहिरण्यकशिपुक्षेत्रदानविस्मयः कृष्ण
इव कृतवसुदेवतर्पणो - - - राजा चिन्नामणिनिमि । (Va. pp. 7-11).²

¹ Cf. Kād. verse 9.

² The edition of *Vāsavadattā* referred to is the Chawkhambā Vidyā Bhavana ed., Benares, 1954.

While at the outset of Kādambarī, after the metrical introduction, we have

भ्रासीदशेपनरपतिशिरःसमभ्यर्चितशासनः पाकशामन इवापरः,
चतुरुदधिमालामेखलाया भुवो भर्ता, - - - चक्रधर करकमलोपलक्ष्य-
माणशंखचक्रलाञ्छनः, हर इव जित मन्मथः - - - राजा युद्रको नाम ।
(Kād. pp. 7-9).

Further Subandhu says:

यत्र च शासति धरणिमण्डलं छलनिग्रहप्रयोगो वादेषु नास्तिकता
चावकिपु कण्टकयोगो नियोगेषु पर्विवादो वीणामु - - - करपत्रदारणं
जलजानाम् ।
(Vā. pp. 11-13).

Towards the end of the next paragraph Bāṇa also says:

यस्मिंश्च राजनि जितजगति पालयतीं मही चित्रकर्मसु वर्णमङ्कगः,
रतेषु केशग्रहाः, काव्येषु दृढबन्धाः, शास्त्रेषु चिन्ता, - - - मकरध्वजे
चापध्वनिर्भूत् ।
(Kād. pp. 10-11).

Makaranda's admonition to Kandarpaketu, when the latter was agitated by love for Vāsavadattā, is also similar to that of Kapiñjala to Puṇḍarīka in the Kādambarī. The replies of Kandarpaketu and Puṇḍarīka also resemble. Even some words are found to be the same. In the Vāsavadattā Kandarpaketu says:

नायमुपदेशकालः । पच्यन्त इव मेऽङ्गानि । कृप्यन्त इवेन्द्रियाणि ।
भिद्यन्त इव मर्माणि । निस्सरन्तीव प्राणाः ।
(Vā. p. 63).

In the Kādambarī, Puṇḍarīka says:

तद्गत इदानीमुपदेशकालः । - - - पच्यन्त इव मेऽङ्गानि, उत्कवथ्यत
इव हृदयम्, प्लुष्यत इव दृष्टिः, ज्वलतीव शरीरम् । (Kād. p. 332).

Besides these similarities in narration, Subandhu's influence on Bāṇa may also be found in his tendency for artificial decoration and extending the plot through descriptions. But the difference is, that in his desire to give descriptions,

Subandhu has neglected even the most important parts of his story, while Bāṇa in spite of his fondness for giving descriptions and unimportant details never neglects the subject matter. But in spite of this indebtedness, Bāṇa has not followed the path of Subandhu blindly. Being a poet of great genius he carefully avoids all the faults of Subandhu and sets a fine model of Prose Kāvya, which is all his own.

Use of folk-tale motif is found in the works of both the poets. Feeling of love in dreams, speaking parrot and starling, magic horse, the device of curse and sky-voice are some of the folk-tale motifs used in the *Vāsavadattā*. Bāṇa may have been influenced by Subandhu in his use of sky-voice for checking Mahāśvetā and Kādambarī from committing suicide. Kandar-paketu is also checked in the same way by a voice from the sky, when he decides to give up his life. One thing which goes to the credit of Subandhu is, that the theme of his Romance is invented by himself. But he does not display any special ability in constructing the plot, which has been greatly criticised for its defects. The story has no importance for Subandhu and it seems that he is always looking for an opportunity for description. The dream of *Vāsavadattā*, in which she not only beholds Kandar-paketu but also comes to know of his name and descent, the sleep of the hero and the heroine in the Vindhya forest, the arrival of Makaranda on the exact spot in the forest, where Kandar-paketu and *Vāsavadattā* are re-united, etc. are considered among the absurdities of his plot. The plot of *Kādambarī* and *Harṣacarita* is, on the other hand, well-handled by Bāṇa giving no room for any serious defects. No doubt that like Subandhu, Bāṇa is also highly interested in giving gorgeous descriptions of Nature and the heroine, etc., but he has never neglected the important aspects of his story. The difference lies in the purposes, that the two poets want to achieve. One wants to write a composition, which will be 'pratyakṣaraśleṣamaya' while the other wants to narrate an 'atidvayī kathā'. This is why Bāṇa, though he indulges in descriptions, yet he does not neglect the story, to the extent Subandhu does. There is nothing like characterisation in Subandhu's work, while Bāṇa has given lively characters like Śukanāsa, etc., to Sanskrit literature. The styles of the two poets have a vast difference between them. Subandhu is chiefly

interested in word-play. His style is the typical artificial style. In his view, a good poet is that, who is clever in using pun:

मुश्लेषवक्त्रघटनापटु सत्कविवचनमिव (Vā. p. 170).

Two examples of his word-play are quoted here:

(i) विशारदा शारदाभुविशदा विशदात्मनानमहिमान महिमानरक्षणक्षमा
क्षमातिलक धीरता धीरता मनसि भूतना भूतना च वचमि ॥
(Vā., pp. 183-84).

(ii) विश्वस्य विश्वस्य व्यवस्थां समामाद्य समामाद्यानेककालं मगीतमंगी
तनुपे तनुपे कमनंगखपुष्पेषु पुष्पेषु रुजा तरसा जातरसा मन्दाममन्दा
क्षणं भ्रमन्ती मुह्यति । (Vā., p. 188).

Bāṇa never indulges in such word-play, as would suppress his subject. In his descriptions also, he uses word-play only at the end, after giving a true picture of the scene, in Svabhāvokti.

The chief style used by Subandhu, is Gaudī, while the style prominently used in Bāṇa's works, is the graceful Pāñcālī. Though softer diction is also found in Subandhu, yet only at a few places. An example which is often quoted is:

रविविह्वलिधुरायाः कमलिन्या हृदयमिवद्विधा पपाट चक्रवाकमिथुनम् ।
आगमिष्यतो हिमकन्दयितम्यपाश्वर्णे सचरन्ती कुमुदिन्या भ्रमरमाला
दूतीनालक्ष्यत । (Vā., p. 171).

Short and effective sentences in Subandhu's work are also sometimes met with¹ but they are also rare. Use of long rolling compounds and epithets is found in abundance, the influence of which is obvious on Bāṇa. A long epithet has been, almost wholly, taken by Bāṇa from Subandhu:

¹ हा प्रिये ! वासवदत्ते देहि मे दर्शनम् । कृतं परिहासेन । अन्तर्हिताऽसि ।
- - - हा प्रियसखे मकरन्द । पश्य मे दैवदुर्विलसितम् । किं पूर्वं मया
कृतमनवदातं कर्म । अहो दुर्विपाका नियतिः । अहो दुरतिक्रमा कालगतिः ।
(Vā., p. 228).

कुलिशशिखरखरनखरप्रचयप्रचण्डचपेटापाटितमत्त मातंगकुम्भस्थलरुवि-
रच्छटाच्छुरितचारुकेसरभारभासुरकेसरिकदम्बेन, (Vā., p. 234).

कुलिशशिखरखरनखरप्रचयप्रचण्डचपेटापाटितमत्तमातंगोत्तमाग-
मदच्छटाच्छुरितचारुकेसरभारभास्वरमुखेकेसरिणि - - -

(HC. VI. p. 182).

In Subandhu's work we also come across with such *Utprekṣās*, a parallel of which, may be found in *Bāṇa* also.¹ This again confirms the debt of *Bāṇa* to Subandhu. But irrespective of all this, *Bāṇa*'s great poetic ability enables him to rise far higher than Subandhu. His elegant style, which changes according to the sense, his rich vocabulary and his happy use of *Alaṁkāras* are the great merits of his style, with which Subandhu can never rival.

b) *Bāṇa and Daṇḍin*:

Daṇḍin, on the other hand, shows a style which is very different from that of Subandhu and *Bāṇa*. It is true that Daṇḍin wrote; अजः समाप्तभूयस्त्वमेतद्गद्यस्यजीवितम् But his style is far simpler and lucid than the highly embellished style of Subandhu and *Bāṇa*. It lacks the unduly load of pun and other rhetorical embellishments and is at the same time devoid of the compact arrangement of words. His deviation from the artificial style of *Bāṇa* and Subandhu proves that Daṇḍin was not a traditional writer. His selection of the subject also confirms this. Like most of the Sanskrit writers, he does not deal with ideal characters. His theme is fictitious, which is perhaps partly derived from the *Bṛhatkathā*. It is full of adventures and reveals to us a world of cheaters, thieves, gamblers and courtesans etc. His treatment of the *Kathā* and the *Ākhyāyikā* in the *Kāvyādarśa*, in which he boldly says that they are but one and the same class of composition having two names, also shows that he was not a man who follows traditions. So it is quite possible that Daṇḍin, not following the peculiar style of Subandhu and *Bāṇa*, created his own way.

¹ Cf. हृदये विलिखितमिव, उत्कीर्णमिव, प्रत्युप्तमिव, कीलितमिव - - -

(Vā., p. 140).

लिखितमिवोत्कीर्णमिव स्तम्भितमिवोपरतमिव-

(Kād., p. 325).

Both the story and style of *Daśakumāracarita* have a touch of realism. A sense of humour and sarcasm pervades the whole atmosphere. Though Daṇḍin also uses rhetorical ornaments but they are always kept under moderate bounds. Daṇḍin has seen the style of *Pañcatantra* and *Hitopadesa* and had perhaps thought that this is the proper style for story-telling. So he chose a simpler and softer diction, free from complicated puns and involved constructions. His language is simple but direct and forcible. Daṇḍin has written one whole chapter without the use of labial letters, which shows his complete mastery over the Sanskrit language. His phrases are easy and graceful and the alliteration, often employed by him, using sweet and soft words, adds a peculiar charm to his style. Daṇḍin is praised by Indian critics for the charming use of words as in the following line:

दण्डिनः पदलालित्यम्

He has a perfect mastery over the Sanskrit language and uses it with an extraordinary grace. Two examples are quoted below:

(i) अथ तन्मनश्च्युतनमःस्पर्शभियेवास्नं रविरगात् । ऋपिमृक्तश्च रागः
मन्ध्यात्वेनास्फुरत् । तत्कथादन्तवैराग्याणीव कमलवनानि समकुचन् ।
अनुमनमुनिशासनस्त्वहममुनैव महोपास्य मन्ध्यामनुरूपाभिः कथाभिस्तम-
नुशय्य नीतरात्रिः प्रत्युन्मिपत्युदयप्रस्थदावकल्पे कल्पद्रुमकिसलयाव-
धोरिण्यरुणाचिपि, तं नमस्कृत्य नगरायोदचलम् । (Daś., p. 73)¹

(ii) अथ तदाकर्ण्य कर्णशेखरनीलनीरजायितां धीरेतरनारकां दृशं
निर्यक्किचिदचिता संचारयन्ती, सलिलचरकेतनशरासनानतां
चिल्लिकालतां ललाटरंगस्थलीनर्तकीं लीलालसं लासयन्ती, कण्ट-
कितरक्तगण्डलेखा, रागलज्जान्तगलचारिणी, चरणाग्रेण तिरश्चीन-
नखाचिश्चन्द्रिकेण धरणीतलं साचीकृताननसरसिजं लिखन्ती - - -
कलकण्ठीकलान्यमृजत् - - - आर्यं केन कारणेनैनं दासजनं
कालहस्तादाच्छिद्यानन्नरं रागानिलचालितरणरिकातरंगण्यनंगसागरे
किरसि । (Daś. pp. 174-75).

¹ *Daśakumāracarita*, M.R. Kale's ed. Bombay, 1917.

In spite of all the simplicity of his diction, Daṇḍin is not free from the influence of the vigorous style of Bāṇa. In his works, on occasions, we come across elaborate descriptions written in a style similar to that of Bāṇa.¹ Long passages containing long compounds, and literary embellishments, do occur, sometimes, in the *Daśakumāracarita* of Daṇḍin, which achieves the designation of a *Prose Kāvya* on this very basis. As a writer of *Prose Kāvya*, Daṇḍin cannot rival Bāṇa. There are also some faults in the *Romance* of Daṇḍin, which reduce its importance. The first thing is, that it has a 'low moral tone'. Vulgar scenes are openly described and cheating, theft, etc., with which the work is full, do not present a moral. The other thing is, that the denouement of Daṇḍin's work appears faulty and in the development of theme. Daṇḍin does not display a high creative genius like that of Bāṇa.

Thus rising above both his contemporaries, Bāṇa stands unrivalled in the field of *Prose Kāvya*. His great poetic abilities have made him supreme in this sphere. A keen insight in the human heart and a complete knowledge of the animal world, a wonderful power of minute observation, a unique skill in giving picturesque descriptions, a fertile imagination, an accurate knowledge of mythology, a complete mastery over the Sanskrit language and an unending vocabulary, all combinedly present in Bāṇa's works, prove him to be the foremost writer of prose. He has won great praise from his critics. He is called the lion, who cleverly moving in the Vindhya forest of profound and charming poetry, everywhere breaks open the temples of elephants in the form of poets.² He proves himself to be a master in each and every field of poetry. For this reason, *Sodḍhala* praises him by calling him a 'Master of all'³

1 - - - अवगलितकर्गपूरकनकपत्रप्रतिसमाधानशीघ्रतानतिक्रमितप्रकृतक्रीडम्,
असकृदुत्क्षिप्यमागहस्तपादबाह्याभ्यन्तरभ्रान्तकन्दुकम्, अवनमनोन्नमन-
नैरन्तर्यनष्टदृष्टमध्ययष्टिकम्, अन्वपतनोत्पतनविपर्यस्तमुक्ताहारम्,
अंकुरितधर्मसलिलदूषितकपोलपत्रभंगशोषणाधिकृतश्रवणपल्लवानिलम्
आगलितस्तनतटांशुकनियमनव्यापृतैकपाणिपल्लवं च निषद्योत्थाय
निमील्योन्मील्य स्थित्वा गत्वा चैवातिचित्रं पर्यक्रीडत राजकन्या ।

Daś. pp. 152-53.

² Cited on p. 230 of this book.

³ Cited on p. 228 of this book.

(Sarveśvara). He has left no subject untouched and one who has gone through his excellent works, 'would certainly endorse the opinion

‘बाणोच्छिष्टं जगत्सर्वम्’

CHAPTER VI

BANA AND THE LATER WRITERS

I. Influence of Bāṇa on later prose-writers:

A great stylist like Bāṇa is bound to evoke imitations. The influence of Bāṇa's grand and intoxicating style is evident on many of the later prose-writers but none of them was able to attain that level. In the words of Dr. Keith 'Bāṇa has set a model which it was easy to admire, but infinitely hard to follow with any success, and in fact we have nothing later, which can be set for a moment beside him'¹.

The Tilakamañjarī of Dhanapāla (10th century A.D.) is a well-known romance, modelled on Bāṇa's Kādambarī. It deals with the love-story of Tilakamañjarī and Samaraketu and presents many such pictures, which clearly imitate the scenes of Kādambarī. The other famous imitator of Bāṇa is Soḍḍhala (1100 A.D.), whose Udayasundarikathā is a close imitation of Bāṇa's Kādambarī. He praises Bāṇa in glowing terms² and has made a hard effort to follow his style. Another work written on the lines of Bāṇa is the Gadyacintāmaṇi of the Jaina writer, Oḍayadeva or Vādībhasimha (12th century A.D.). An effort to imitate the flowery style of Bāṇa is evident in his works. A close follower of Bāṇa is Vāmanabhaṭṭa Bāṇa (15th century A.D.), who was of the same Gotra, viz., Vatsa, as Bāṇabhaṭṭa himself. He often boasts of his great skill in poetry and clearly says that he has excelled Bāṇa in writing. We quote a verse showing his self-praise:

बाणादन्ये कवयः काणाः खलु सरसगद्यसरणीषु ।

इति जगति रूढमयशो वामनबाणोऽपमार्ष्टि वत्सकुलः ॥

(Vemabhūpālacarita, 1, 6)³.

¹ HSL. p. 331.

² Vide p. 228 of this book.

³ Śrī Vāṇī Vilāsa Press Śrīraṅgam, 1910.

His romance *Vemabhūpālacarita* deals with the story* of his patron King Vema *alias* *Vīranārayaṇa*, who reigned in the Andhra territories. Its style is elaborate and highly ornamented. In fact, among the followers of *Bāṇa*, *Vāmanabhaṭṭa* *Bāṇa* is nearest to *Bāṇa*.

The influence of *Bāṇa*'s style is also explicit on many of the *Campū-kāvya*s. The *Campū*, in which clear parallels to *Bāṇa*'s works are found, is the *Yaśastilakacampū* of the Jain writer *Somaprabhadeva Sūri* (959 A.D.). It deals with the story of King *Yaśodhara*, who, in the end, becomes a Jain mendicant. The style of this *Campū* closely resembles that of *Subandhu* and *Bāṇa*. The poet also mentions *Bāṇa* by name¹. His descriptions are also influenced by those of *Bāṇa*. The laboured description of the temple of the Goddess *Caṇḍamārī*, in the *Yaśastilaka*, is influenced by that of the temple of Goddess *Caṇḍikā*, in *Kādambarī*. Elaborate descriptions of seasons, great forests, evening and morning sceneries, are also found in *Somaprabhadeva*'s work. A parallel of the famous advice of *Śukanāsa* to *Candrāpīḍa*, is also found in *Yaśastilaka*, Canto II. The other *Campū*, greatly influenced by *Bāṇa*'s style, is the *Varadāmbikāpariṇaya Campū* of *Tirumalāmbā*. She describes the marriage of her husband *Acyutarāi* with *Varadāmbikā*, who was his chief queen. It is a work of high literary merits. Long rolling compounds like that of *Bāṇa* frequently occur in this work.

Many later works have borrowed the story of *Kādambarī* from *Bāṇa*'s work. Chief among these are the poem of *Abhinanda*, named *Kādambarīkathāsara*, another poem of the same name by *Vikramadeva* and a third of the same title by *Tryambaka*; the anonymous *Kalpita-Kādambarī*; the *Kādambarī-campū* of *Śrīkaṇṭhābhīnava Śāstrī*; the play named *Kādambarīkalyāṇa* by *Narasimha* and the *Padya-kādambarī* of *Kṣemendra*. There are also some epitomes of *Kādambarī*, such as *Kādambarīyārthasāra* by *Maṇirāma*, *Samṣipta Kādambarī* by *Kāśīnātha*, *Kādambarīsamgraha* by *R.V. Krishnamacārya* and *Candrāpīḍacarita* by *V. Anantacarya*². The *Avantisun-*

¹ *Yaśastilaka*, Pt. II N.S. Press ed., 1903, p. 113. *

² *M. Krishnamachariar, History of Classical Sanskrit Literature*, pp. 450-51.

darīkathāsāra, which is attached to Daṇḍin's Avantisundarī-kathā also relates the story of Kādambarī upto Pūrvabhāga.

The influence of Harṣacarita on Kalhaṇa's Rājatarāṅgiṇī is observed by Stein, who gives a list of such passages, which agree in the use of words and style with Harṣacarita, in his valuable introduction to Rājatarāṅgiṇī¹. Epitomes of Harṣacarita by R.V. Krishnamacārya and by Śrīnivāsācārya are also found.

2. Estimates of Bāṇa by later writers:

That Bāṇa was highly regarded by later Sanskrit writers is evident from the numerous references to his poetical merits found in their works. We give here a list of such references:

- (i) कादम्बरीरसभरेण समस्त एव मत्तो न किञ्चिदपि चेतयते जनोऽयम् ।
Bhūṣaṇabhaṭṭa, Kād. Uttarabhāga, Verse 7.
- (ii) तन्मन्दाभिप्रगल्भप्रसरगुरुगिरामग्रणीर्बाणएको
राजन्नरत्नाकरश्च ज्वलनवदवनौ जाज्वलीति द्वितीयः ॥
Ratnākara, Haravijaya, the Chapter after the Canto 50.
Verse 6 B.
- (iii) शश्वद्बाणद्वितीयेन नमदाकारधारिणा ।
धनुषेव गुणाद्वेन नि.शेषो रजितो जनः ॥
Trivikrama, Nalacampū, I, 14.
- (iv) सचित्रवर्णविच्छित्तिहारिणोरवनीपतिः ।
श्रीहर्ष इव सघट्ट चक्रे बाणमयूरयोः ॥
Padmagupta, Navasāhasāṅkacarita, II, 18.
- (v) श्रीहर्ष इत्यवनिवर्त्तिषु पार्थिवेषु नाम्नैव केवलमजायत वस्तुनस्तु ।
गीर्हर्षेण निजमंसदि येन राज्ञा सम्पूजितः कनककोटिशनेनबाणः ॥
Soḍḍhala, Udayasundarīkathā, 1.
- (vi) बाणस्य हर्षचग्निने निशितामुदीक्ष्य
शक्तिं न केऽत्र कवितास्त्रमदं त्यजन्ति ।
मान्द्यं न कस्य च कवेरिह कालिदास-
वाचां रसेन रसितस्य भवत्यधृष्यम् ॥

ibid. I, 5.

¹ M.A. Stein, Kalhaṇa's Rājatarāṅgiṇī. Vol. I, Introduction p. 133.

- (vii) वागीश्वरं हन्त भजेऽभिनन्द अर्थेश्वरं वाग्पतिराजमीडे ।
रसेश्वरं स्तौमि च कालिदासं बाणं तु सर्वेश्वरमानतोऽस्मि ॥
ibid., 8, 5.
- (viii) केवलोऽपि स्फुरन्बाणः करोतिविमदान् कवीन् ।
किं पुनः क्लृप्तसन्धानपुलिन्दकृतसन्निधिः ॥
Dhanapāla, Tilakamañjarī, verse 36.
- (ix) कादम्बरीसहोदर्या सुघया वैबुधे हृदि ।
हर्षाख्यायिकया ख्यातिं बाणोऽब्धिरिव लब्धवान् ॥
ibid., Verse 27.
- (x) बाणोपमः प्रबन्धो लंकक तव पत्रलब्धदूरगतिः ।
विध्यति कस्य न हृदयं विविधसमज्यानिवेशेन ॥
Mañkhaka, Śrīkaṇṭhacarita, 25, 46.
- (xi) त्रिभिः काण्डैराद्यः कविरमुमविध्यत्तदनु च
क्षतो बाणेनायं तदपि विदधे चापलकलाम् ।
अलंकार त्वत्कैः प्रतिपदनिबद्धध्वनिलवै-
र्येदानीमन्तःकरणहरिणः शाभ्यति मम ॥
ibid. 25. 60.
- (xii) सहर्षचरितारब्धाद्भुतकादम्बरीकथा ।
बाणस्य बाण्यनार्येव स्वच्छन्दा भ्रमति क्षितौ ॥

A verse ascribed to Rājaśekhara in the Sūktimuktavali of Jalhaṇa. Vide JBBRAS, Vol. XVII, Pt. I. p. 59, verse 17.

- (xiii) भासोरामिलसोमिलौ वररुचिः श्रीसाहसकः कवि-
मण्ठो भारविकालिदासतरलाः स्कन्धः सुबन्धुश्च यः ।
दण्डी बाणदिवाकरो गणपतिः कान्तश्च रत्नाकरः
सिद्धा यस्य सरस्वती भगवती के तस्य सर्वेऽपिते ॥

This verse is ascribed to Rājaśekhara in the Śārṅgadharapad-
dhati, 8, 17.

- (xiv) शब्दार्थयोः समो गुम्फः पांचाली रीतिरिष्यते ।
शीलाभट्टारिकावाचि बाणोक्तिषु च सा यदि ॥

Rājaśekhara, cited by P.V. Kane Introd, to Kād., p. XXIV.
Vide Supra p. 308.

- (xv) श्रीहर्षो विततार गद्यकवये बाणाय वाणीफलम् *
Abhinanda, Rāmacarita, XXII. 100.

- (xvi) यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरो
भासो हासः कविकुलगुरुः कालिदासो विलासः ।
हर्षो हर्षो हृदयवसतिः पचबाणस्तु बाणः
केषां नैषा कथय कविताकामिनी कौतुकाय ॥

Jayadeva, Prasannarāghava, 1, 22.

- (xvii) सुबन्धुर्बाणभट्टश्च कविराज इति त्रयः ।
वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥

Kavirāja, Rāghavapāṇḍaviya, 1, 41.

- (xviii) दण्डीत्युपस्थिते सद्यः कवीनां कम्पताम्मनः ।
प्रविष्टे त्वन्तर बाणे कण्ठे वागेव रुद्धयते ॥

Harihara, Sūktimuktāvalī, 2, 11.

- (xix) हृदि लग्नेन बाणेन यन्मन्दोऽपि पदक्रमः ।
भवेत् कविकुरंगाणां चापल तत्र कारणम् ॥
Ascribed to Trilocana in Śārṅgadharapaddhati, No. 186.

- (xx) रुचिरस्वरवर्णपदा रसभाववती जगन्मनो हरति ।
तत्किं तरुणी, नहि नहि, वाणी बाणस्य मधुशीलस्य ॥
Dharmadāśasūri, Vidagdhāmukhamāṇḍana, 4, 28.

- (xxi) युक्तं कादम्बरी श्रुत्वा कवयो मौनमाश्रिताः ।
बाणध्वनावनध्यायो भवतीति स्मृतिर्यतः ॥
Someśvaradeva, Kīrtikaumudī, 1.15.

- (xxii) वाणीपाणिपरामृष्टवीणानिक्वाणहारिणीम् ।
भावयन्ति कथ बान्ये भट्टबाणस्य भारतीम् ॥
Gaṅgādevī, Madhurāvijaya, 1.8

- (xxiii) प्रतिकविभेदनबाणः कवितातरुहन्विहरणमयूरः ।
सहृदयलोकसुबन्धुर्जयति श्रीभट्टबाणकविराजः ॥

Vāmanabhaṭṭa Bāṇa, Vemabhūpālacarita, Vāṇī Vilāsa ed.,
1910, p. 216.

- (xxiv) बाण सत्कविगीर्वाणमनुबध्नाति कः कविः ।
सिन्धुमन्धुः किमन्वेति द्युमणिनिवाक कतमो मणिः ॥
Vāmanabhaṭṭa Bāṇa, Raghunāthacarita

- (xxv) हेम्नो भारशतानि वा मदमुचां वृन्दानि वा दन्तिनां
श्रीहर्षेण समर्पितानि कवये बाणाय कुत्राद्य तत् ।

या बाणेन तु तस्य सूक्तिनिकरैरुद्वृक्ताः कीर्तय-
स्ताः कल्पप्रलयेऽपि यान्ति न मनाङ् मन्ये परिम्लानताम् ॥

In *Sārasamuccaya*, a commentary on the *Kāvyaaprakāśa*, cited
by P.V. Kane, introd. to *Kād.* p. XL.

(XXvi) श्लेषे केचन शब्दगुम्फविषये केचिद्रसे चापरेऽ-
लंकारे कतिचित्सदर्थविषये चान्ये कथावर्णने ।
आः सर्वत्र गभीरधीरकविता विन्ध्याटवीचातुरी-
संचारी कविकुम्भिकुम्भभिदुरो बाणस्तु पंचाननः ॥

by Candradeva, cited by M. Krishnamachariar, *History of
Classical Sanskrit Literature*, Madras, 1937, p. 448.

(XXvii) जाना शिखण्डिनी प्राग्यथा शिखण्डी तथाऽवगच्छामि ।
प्रागल्भ्यमधिकमाप्तु वाणी बाणो बभूवेति ॥

Govardhana, *Āryāsaptasatī*. 37.

(XXviii) अर्थपतितनयबन्धुनिरुक्तगोसङ्ख्यहर्षचरितश्च ।
अभिनन्दजननहेतुर्बाणः प्रतिभाति कृष्ण इव ॥

Viśveśvara, *Āryāsaptasatī*, Banaras ed., 1925, Verse 46

(XXix) वर्णितविधानपार्थो शुकवैशम्पायनार्च्यपदौ ।
आकलयामस्तुल्यौ भारतकादम्बरीकारौ ॥

ibid., 47.

(XXX) कविकुलगुरुर्य एको बहुभासुरराजपूर्वदेव्युदितः ।
अथ चित्रभानुलालितपुरः स सर्वज्ञवल्लभोबाणः ॥

ibid., 48.

(XXXi) परिशीलितैव सरसं कविराजैर्बहभिरत्र वाग्देवी ।
बाणेन तु वैजात्यात्कथयति नामैववाणीति ॥

ibid., 49.

(XXXii) चन्द्रापीडैकरता स्फुरति हि मेनाहृदयजाता ।
कादम्बरी कवीनामुपजीव्या सर्वमगलेवेयम् ॥

ibid., 50.

(XXXiii) लावण्यवयवसुहृया सुवन्नरयणुज्जला बाणस्स ।
चन्दावीणस्स वणे जाया कादम्बरी जस्स ॥

Indrasūri, *Kuvalayamālā* Quoted by R. Sakseña, *Introd. to
Śukanāsopadeśa*, Delhi, 1953, p. XXXIX.

(XXXIV) निःश्वासोऽपि न निर्याति बाणे हृदयवर्त्तिनि ।

किं पुनर्विकटाटोपपदबधा सरस्वती ॥

Lakṣmaṇa, Sūktāvalī, 12.

(Peterson's Report of the operations in search of Sanskrit Mss.
in the Bombay Circle, III, Ap. 54, IV. cvii.)

(XXXV) माधश्चोरो मयूरो मुरारिपुरूपरो भारविः सारविद्यः

श्रीहर्षः कालिदासः कविरथ भवभूत्याह्वयोभोजराजः ।

श्रीदण्डी डिण्डिमाख्यः श्रुतिमुकुटगुरुर्भल्लटो भट्टबाणः

ख्याताश्चान्ये सुबन्धवादय इह कृतिभिर्विश्वमाह्लादयन्ति ॥

Subhāsitaratnabhāndāgāṁ.

Stanza 70 (anonymous) p. 56, ed. Parab, Bombay 1891.

(XXXVI) कादम्बरीरसज्ञानानामाहारोऽपि न रोचते ।

कादम्बरीरसज्ञानानामाहारोऽपि न रोचते ॥

quoted by M. Krishnamacariar, History of Sanskrit Literature,
p. 448.

APPENDIX

A LIST OF BANA'S SUBHASITAS

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- गुरुकरणम्, असुवर्णविरचनमग्राम्यं कर्णभरणम्, अतीतज्यो-
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